(Revised 3/31/42) Curt Siodmak

for typing - Curt Siodmak 7+ Contract file

"WOLF-MAN MEETS FRANKENSTEIN"

"FRANKENSTEIN MEETS THE WOLF MAN".

FADE IN:

1 EXT. - THE WELSH MOUNTAINS - LONG - NIGHT - (MINIATURE)

The pale moon, a diffused halo around its yellow disk, peers through low-hanging clouds at a Welsh valley, embedded between dark, barren hills. A howling wind rages over the sloping peaks, whistles through leafless trees, whines through the low brush thickly covering the dark earth.
Crouched in the round saddle of a hill, a graveyard hides its crumbling walls behind a thin veil of floating haze...

DISSOLVE TO:

2 EXT. - MOUNTAINS - LONG - NIGHT

Two lonely wanderers - one lean, one bulky - grope their way toward the wrought-iron gates of the forlorn burial place. The bulky one carries tools, the other a lantern.

3 EXT. - MOUNTAINS - MED. CLOSE - NIGHT

His face muffled by the high collar of his fluttering cloak, the lean man swings a dark lantern, opening its shutter from time to time to light the narrow pass which winds up to the graveyard. The yellow glare of the lantern shines like the beam of a distant lighthouse through the gray mist.
The bulky man carries some tools.

7 INT. MAUSOLEUM - ANOTHER ANGLE - NIGHT

The lean man opens the shutter on his lantern and directs its yellow beam over the gray stone sarcophagi.

CAMERA PANS: Tombs made of stone fill the round vault with their timeless presence. On each tomb is an engraved plate, bearing the name of some member of the Talbot family, back to the Middle Ages. The light of the lantern wanders along the faded inscriptions; here and there, names are revealed as the light passes:

JOHN TALBOT - 1332 to 1402

LAWRENCE AND ANNE TALBOT - 1465 to 1521

OVER COMES THE VOICE of the lean one, whispering. A strange ECHO reverberates back from ceiling and walls, as if a dozen frightened men were speaking:

VOICE OF THE LEAN ONE
"John Talbot"... "Lawrence and Anne Talbot"... "Martin Talbot 1837... "Elizabeth Talbot 1845"...

CAMERA CONTINUES TO PAN, as the lantern light in the hand of the lean one wanders to a tomb of recent origin. Light and CAMERA STOP AND FOCUS on it:

VOICE OF THE LEAN ONE (cont'd)
"Lawrence Stewart Talbot, who died at the youthful age of thirty-one. R. I. P."...

The light from the lantern becomes brighter as the two men approach the tomb. Both enter the PICTURE.

THE LEAN ONE
That's it!

He puts the lamp on top of the stone tomb and says:

THE LEAN ONE (cont'd)
Give me the chisel -

The CLANG of steel on stone is heard as the bulky one puts the tools on the sarcophagus and he asks in a frightened voice:

CONTINUED

7 CONTINUED:

THE BULKY ONE
Suppose they didn't bury him with the money on him?

The lean one begins to work on the granite slab in the front of the tomb. The NOISE of his HAMMERING awakens a thousand ECHOES. He pauses, gestures impatiently:

THE LEAN ONE
Everybody in the village knows about it - his gold watch and diamond ring - and money in his pockets...

He bends down and picks up a steel lever. The bulky one, to give himself courage and the conviction that they're not doing wrong, says:

THE BULKY ONE
It's a sin to bury good money in bad earth - when it could help people...

THE LEAN ONE
(as he works)
Rich folk have no feeling for the poor!

He puts the lever into the hole he has chiseled out of the stone and tries to lift the lid off the tomb:

THE LEAN ONE (cont'd)
Come on...

The bulky one puts all his weight behind the lever and slowly the lid begins to move. The men pause a moment, to gather new strength.

8 INT. MAUSOLEUM - CLOSE NEAR TOMB - ANOTHER ANGLE - NIGHT

The bulky one says with a shudder:

CONTINUED

8 CONTINUED:

BULKY ONE
This gives me the creeps. -
What do you think it'll look
like - after so many years?

LEAN ONE
Just bones - and an empty skull!

With all his strength, he pushes the granite slab which slides off the tomb and hits the ground with a terrific CRASH. For seconds the sound ECHOES between the walls. The men stand motionless, petrified, until quiet falls again on the semi-dark vault. Then they start to look into the tomb.

9 INT. MAUSOLEUM - CLOSE ON TOMB - NIGHT

It is open now and we see that there is a top layer of dried leaves and shriveled flowers, covering the body of a man.

The lean one boldly approaches the tomb and picks up a handful of the dried flowers and leaves which fill the coffin. The bulky one holds up the lamp with trembling hands, to light the scene:

LEAN ONE
(puzzled)
Wolf-bane!

As he removes the leaves, we see the rotting shoes of the "corpse". Then, as he pulls out more and more of the crumbling foliage with both hands, the form of a man, fully clothed, becomes visible.

Faster and faster the lean one pushes away the dried leaves, driven by greed and avarice. Then the lamp in the bulky man's hand begins to sway:

BULKY ONE
(terrified)
Look!

The lean one stops and stares:

10 CLOSE ON THE HANDS IN THE TOMB

Folded over a human chest, are hands without a sign of decay, smooth hands of a living human being. The nails have grown very long. On the second finger of the left hand, a broad golden ring, diamond-set, mirrors the light of the lantern like a small captive sun.

CAMERA PULLS BACK to include the two men looking into the tomb. The lean one notices only the ring and says greedily:

LEAN ONE
See - the ring - I told you!

He stretches out his hand to grab the ring - but the bulky one holds him back by the shoulder:

BULKY ONE
You said he'd be nothing but bones!

The lean one stops, aghast at this revelation, but then he says:

LEAN ONE
(nervously)
The air in here - it's kept him like that -

Overcoming his fear, he brushes off the rest of the leaves.

The man's face appears - a quiet face, deadly pale. He has a bandage around his forehead, as if having died of a head wound. But his expression seems to be that of a man sleeping.

BULKY ONE
(fearfully)
He looks like he's asleep...

11 INT. MAUSOLEUM - CLOSE ON TOMB - REVERSE ANGLE - NIGHT

The bulky one moves closer with his lamp, his fear gradually replaced by greed, lest he might not get his full share of the loot. The light shines brightly on the "corpse".

CONTINUED

11 CONTINUED:

BULKY ONE
Now for the pockets...

He stretches out his free hand, but the lean one pushes him away:

LEAN ONE
First the ring -

He grabs Lawrence Talbot's hand, to pull off the precious piece of gold.

LEAN ONE (cont'd)
We won't have to worry
for a long time -

The dead man's arm, hand and fingers move supplely under the pull of the lean one. The bulky one becomes frightened again:

BULKY ONE
I thought the dead were stiff!

LEAN ONE
Shut up!

He straightens the fingers of the hand in front of him, takes off the ring and grunts with delight:

LEAN ONE (cont'd)
Gold!

Suddenly he stands petrified, his face frozen with fear.

12 CLOSE DOWN SHOT ON HANDS IN COFFIN

The dead man's hand closes - its fingers snap around the lean one's wrist!

13 CLOSE AT TOMB

The lean one, deathly pale, utters one cry of terror and agony - then almost swoons. The bulky one, his eyes protruding from their sockets, stares at his friend - as he sees the hand of the corpse closed around his companion's wrist!

CONTINUED

13 CONTINUED:

LEAN ONE
It's holding me! -

He drops the ring -

14 CLOSE DOWN SHOT

as the ring falls on the floor and rolls away.

15 MED. CLOSE AT TOMB - NIGHT

With his free hand, the lean one tries to break the deadly grip around his wrist. He whines and wriggles his thin body in futile attempts to free himself from the corpse.

LEAN ONE
(in agony)
Help me!

But the bulky one is too terrified to do anything but stare and stammer:

BULKY ONE
Alive!...

Suddenly the lamp drops out of his trembling hand. It crashes to the floor.

16 CLOSE DOWN SHOT

As the lantern drops, the glass breaks, and the ignited oil runs out, like a fiery snake running quickly across the granite floor.

17 INT. MAUSOLEUM - MED. FULL - NIGHT

The lean one struggles and cries out. The bulky one, in nameless terror, dashes toward the door, jumping over the flame, while the lean one whimpers, half-insane with fear and pain:

LEAN ONE
Help.... Help...!

CONTINUED

17 CONTINUED:

But the bulky one climbs up quickly to the window. His terror makes his body supple and he squeezes through the broken window, without any concern for his companion's fate. He disappears head-first, while the lean one, in a terrible voice, continues to cry out.

18 CLOSE AT TOMB - NIGHT

The lean one still struggling to free himself, but the dead man's fist holds him in a grip of steel.

LEAN ONE
(more weakly and despairingly)
Don't leave me...!

19 MAUSOLEUM - MED. FULL - NIGHT

The burning oil throws flickering silhouettes over the moist walls. The shadow of the lean one sways to and fro...

20 EXT. MAUSOLEUM - MED. CLOSE - NIGHT

The bulky one climbs through the window. Torn pieces from his cloak flutter like mourning flags from the broken window-frame. His face is bleeding, his hands are cut by the glass. Recklessly he jumps to the ground. Then, picking himself up, he limps away as fast as his weak legs can carry him.

CAMERA PANS UP TO THE WINDOW: The flames of the burning oil blaze away inside the mausoleum, then start to die down slowly.

As THE CAMERA HOLDS ON THIS a moment, we HEAR THE VOICE OF THE LEAN ONE. His whimpering CRIES are gradually drowned out by the HOWLING OF THE STORM...

SLOW FADE OUT:

FADE IN:

21 EXT. - THE TOWN OF CARDIFF - LONG - NIGHT

A mist, saturated with coal dust, hangs over the town of Cardiff. A few lights shine through the night, as through a dark veil. The deep FOG HORNS of cargo boats wail mournfully from the distant harbor.

DISSOLVE TO:

22 EXT. - STREET NEAR THE HARBOR - MED. LONG - NIGHT

The SIRENS of the ships SOUND CLOSER, the SPLUTTER of their slow-moving PROPELLERS comes from the near-by wharf. A few CRANES are SHRIEKING in high-pitched voices. The RUMBLE of their chains penetrates the quiet night.

A police "Bobby" patrols the empty street. His steps ring with a hollow SOUND between the low, coal-blackened houses. Suddenly he stops - sees:

23 EXT. - HARBOR STREET - MED. LONG - NIGHT

The constable sees a man lying on the pavement, his feet sprawled out, his head hidden in his arms. Any passing car might run over him in the semi-darkness.
CAMERA DOLLIES with the Bobby, as he approaches the prostrate figure hurriedly.
CAMERA STOPS in MED. CLOSE: The constable looks at the body of the man in front of him, whom he can hear breathing heavily. Taking his truncheon from its holster, the Bobby says harshly:

CONSTABLE
Here, now! Come off it!

But the man does not answer. Only his labored breathing IS HEARD. The Bobby bends down to the quiet figure and touches him with his truncheon:

CONTINUED

23 CONTINUED:

CONSTABLE (cont'd)
Get on with you! You've got a home, haven't you?... Or would you rather come along to the station?

As the man does not answer, the constable turns him over rudely.

24 CLOSE TWO SHOT - GROUND - NIGHT

The constable looks into the man's face. It is gray, unconscious. The man's head is still bandaged, but through the raggedy soiled linen, a big spot of blood has penetrated. The face - the eyes are half-closed - now shows an expression of agony and the teeth are bared in pain. It is Larry.

CONSTABLE
Blimey!

CAMERA PULLS BACK AND UP as the policeman straightens up quickly and looks around for help. He takes out his whistle and blows it - once - twice - three times... As he bends back toward the body -

DISSOLVE TO:

25 EXT. - HOSPITAL IN CARDIFF - LONG - NIGHT

The windows of the building are partly lit up. An ambulance drives through the gates.

26 MED. CLOSE AT HOSPITAL ENTRANCE - NIGHT

The ambulance drives up to the reception door and stops. The assistants jump down, open the ambulance door and take out a stretcher bearing the unconscious body of Larry.

DISSOLVE TO:

27 INT. OPERATING THEATRE - CLOSE SHOT OF LARRY'S FACE - DAY

He is unconscious still; his head is bandaged anew. CAMERA PULLS BACK: Lying on a stretcher, he is wheeled out of the operating theatre by an assistant, while a surgeon (DOCTOR HARLEY) takes off his mouth-piece, rips off his gloves, and wipes the beads of sweat from his forehead.
The surgeon walks toward the CAMERA. He is a man of about thirty-eight, youthful-looking, but fatigued now. His assistant, a man younger than he, walks at his side. As they approach the CAMERA, CAMERA DOLLIES BACK, keeping the same distance:

ASSISTANT
What do you make of it, Doctor Harley?

DR. HARLEY
(shrugs)
The man should have died hours ago... A sharp instrument must have penetrated the inner table - there's a compound fracture of...

His VOICE BECOMES FAINTER and FADES OUT, as we

DISSOLVE TO:

28 INT. OFFICE IN THE CARDIFF HOSPITAL - MED. CLOSE - DAY

Two plain-clothes policemen are examining Larry's clothes. One of the men is Inspector OWEN, of the local constabulary, the other is a sergeant. They are assisted by a nurse.
The shoes, shirt, coat and trousers are spread out on a table. While the assistant takes notes, Owen dictates his official report:

OWEN
A coat - with no identifying marks. Trousers - of the same pattern. Material - expensive, cut by a first-class tailor...

The door opens and Doctor Harley enters. The men turn toward him. Owen drops Larry's coat, which he had picked up:

CONTINUED

28 CONTINUED:

OWEN (cont'd)
Good morning, Doctor Harley -

Harley approaches them, tired, still in his white smock:

HARLEY
'Morning, Inspector -

OWEN
Any news for me?

HARLEY
Operation - successful...
(with a smile)
the patient's still alive!

OWEN
(half-kidding)
Harley, the miracle-man, eh?

Harley sighs wearily and takes off his smock:

HARLEY
I hope you're right...
(nods toward clothes)
Found out anything about him yet, Inspector?

Owen shrugs his shoulders and turns toward the clothes again.

29 HOSPITAL OFFICE - REVERSE ANGLE

as the men look at Larry's clothes:

OWEN
Rotten - as if they'd been buried for years! Have a look at these mouldy spots -
(pointing)
and the shoes - the leather is slimy...
(he looks closer and reads)
"Made in U. S. A."...

CONTINUED

29 CONTINUED:

HARLEY
There's a clue!

Owen shakes his head:

OWEN
American shoes are sold everywhere... They're no proof he's a Yank...

He picks up the shirt, which falls apart at his touch, as if it were woven of spider's thread:

OWEN (cont'd)
Obviously, these things were picked up from some refuse pile...

(then, with a sigh)

HARLEY
I'd like to have a look at him... You don't mind, Doctor?

HARLEY
Not at all. Come along with me...

He walks to the door, followed by Owen.

HARLEY (cont'd)
But you'll find him still unconscious...

30 INT. CORRIDOR OF THE HOSPITAL - MED. CLOSE ON DOOR

of Larry's room. The door opens and a nurse steps out hastily, an expression of utter astonishment on her pale face. Looking back into the room at the patient (o.s.), she is just closing the door when Dr. Harley and Inspector Owen step into the PICTURE. The nurse turns:

HARLEY
How's the patient?

NURSE
He's conscious, Doctor Harley. He talked!

CONTINUED

50 CONTINUED:

HARLEY
(dumbfounded)
Conscious? And talked!
But that's impossible so soon
after such a critical operation!

He opens the door and enters the room, followed by Owen.

51 INT. HOSPITAL ROOM - MED. CLOSE - DAY

Larry sits motionless in his bed, propped up on the pillows, his forehead still bandaged. His hands are limp on the sheet. His eyes stare toward CAMERA and turn slowly toward the door as Harley and Owen enter.

52 MED. CLOSE - ANOTHER ANGLE

Harley, followed by Owen, step toward Larry. The doctor looks at his patient with astonishment:

HARLEY
Hullo! Nurse tells me you're
well enough to talk -

LARRY
(speaking with difficulty)
Yes, doctor...

Harley steps close to the bed and takes the patient's pulse:

HARLEY
Pulse seventy-two...
No fever...

He turns to Owen and shakes his head, mystified, then turns back to Larry, asking:

HARLEY (cont'd)
No pain?

LARRY
No...

He looks at Harley with eyes devoid of any expression and asks:

CONTINUED

82 CONTINUED:

LARRY (cont'd)
How did I get here?

HARLEY
You were found in the street, more dead than alive, with a head injury...

Larry looks toward the window, then back to the doctor and asks wonderingly:

LARRY
Where am I?

HARLEY
At Cardiff Hospital... Didn't the nurse tell you?

LARRY
(wonderingly)
Cardiff...

Harley watches him carefully. As Larry's eyes wander to Owen, the Inspector cuts in:

OWEN
How did you get that skull fracture?

Larry looks at him blankly:

LARRY
I don't remember...

Harley asks another question, very kindly and patiently, so as not to upset Larry:

HARLEY
This is Inspector Owen and I am Doctor Harley. What's your name?

Larry's face contorts; he puts his hands slowly to his head:

LARRY
Lawrence Talbot...

CONTINUED

32 CONTINUED - (2):

Owen's face lights up and he repeats the name so as not to forget it:

OWEN
Lawrence Talbot! And where do you come from?

LARRY
Llanwelly Village... How did I get to Cardiff?

He suddenly seems to remember dreadful happenings and becomes agitated. Harley puts his hand on Larry's arm soothingly:

HARLEY
That's enough for today - you'd better rest. - You'll be fit very soon, Talbot... Come along, Inspector -

The men start to leave, Owen somewhat reluctantly, but Harley takes his arm. -
Larry looks after them, unheeding, as if his mind were far away already, lost in dim but terrible recollections...

DISSOLVE TO:

33 OFFICE IN CARDIFF HOSPITAL - MED. CLOSE - DAY

(Same set as in Scene 29) Doctor Harley sits behind his desk, thoughtfully smoking his pipe. He is dressed in a business suit. Sitting in front of the desk, with his hat on, is Inspector Owen. He has pulled the telephone over to him and is speaking into it:

OWEN
(into phone)
Put me through to the police station at Llanwelly Village...

Holding his hand over the mouth-piece, he says to Harley:

CONTINUED

33 CONTINUED:

OWEN
(casually)
The usual routine check-up, Doctor - and then we can close the case.

The doctor is not so sure it will be that easy... He gets up and strides back and forth, as Owen speaks into the phone:

OWEN (cont'd)
(phoning)
Llanwelly police station? This is Inspector Owen speaking, from Cardiff... Have you anything in your files on a man named -

CUT TO:

34 INT. POLICE STATION - CLOSE ON DESK - DAY

Behind the desk in this drab little station, a typical country police sergeant is on the wire. Beside him stands a policeman.

SERGEANT
(into phone)
Lawrence Talbot? Of course - he lived here -

CUT TO:

35 CARDIFF OFFICE - BACK TO OWEN AT PHONE - HARLEY NEARBY

OWEN
(phoning)
Well then, it's all right - we have him here in our hospital -

CUT BACK TO:

58 SERGEANT AND POLICEMAN

The sergeant frowns and shakes his head wonderingly:

SERGEANT
(amused)
I shouldn't want him in our hospital... He died four years ago!

He listens for a moment and continues:

SERGEANT (cont'd)
Of course I'm sure, Inspector! I was present at the funeral -

BACK TO:

57 HOSPITAL OFFICE - OWEN AND HARLEY

Owen puts down the receiver and says to Harley, sadly:

OWEN
Lawrence Talbot died four years ago. Your man is an imposter.

HARLEY
That's a harsh word - for a poor devil of unsound mind.

OWEN
(sarcastic)
I'll wager he's sound enough to remember his own name! Just let me have another talk with him -

He walks toward the door but Harley holds him back.

HARLEY
That man is my patient - not your prisoner. I'll decide when he can be questioned again!

Owen looks at the doctor, shrugs his shoulders and pulls at his hat:

OWEN
Very well - it's in your hands...

DISSOLVE TO:

38 EXT. - SKY - NIGHT - FROM HOSPITAL WINDOW - LONG

The full moon, partly hidden by fast-moving clouds. A WIND IS HOWLING.
From afar, the deep mournful SOUND of a SHIP'S SIREN comes through the night.

CAMERA PANS DOWN and PULLS BACK into Larry's room in the Cardiff hospital. We HOLD on Larry lying in his bed, asleep. The upper part of his body is propped up on pillows. The room is half-dark...

Now - like the hand of a clock, a beam of moonlight falls into the room. Then, as the unseen clouds race past the moon, the beam of light seems to broaden, wander along the floor, climb up the bed and touch Larry's face with deep shadows.

39 INT. LARRY'S ROOM - CLOSE - NIGHT - (TRICK SHOT)

Slowly Larry's face changes: a fulvous growth appears on the cheeks, on the forehead, on the hands which lie motionless on the sheet. The mouth enlarges and long wolf-teeth hang like fangs over the parted lips.

And in his sleep, the wolf-man utters a low grunt. Then it stirs, opens luminous eyes.

The beam of the moonlight fades away, as if having accomplished its task.

Then, in the half-dark, the phantom moves, throws back the cover of its bed...

DISSOLVE TO:

40 EXT. CORNER OF A STREET IN CARDIFF - MED. FULL - NIGHT

The street is deserted, as the constable makes his rounds. (Same "Bobby" as seen in 22)

The full moon throws lambent shadows over the cobblestones.

The lonely patrolman's steps ECHO back from the dark house walls. Suddenly he stops - sees:

41 STREET - MED. CLOSE - NIGHT

The strange silhouette of a giant form - half-man, half-wolf - is thrown over the pavement by the pale light of the moon.

The constable comes into scene. Not trusting his eyes, he cries out:

CONSTABLE
Who's there?

He grabs his truncheon - but before he can unloosen the weapon, the Thing behind the corner leaps forward and grabs him with its long claws.

42 EXT. - STREET - MED. CLOSE - ANOTHER ANGLE

Attacked off guard, the constable succumbs. The wolf-man pulls its helpless victim behind the corner - out of our sight. The constable's muffled CRIES of agony ARE HEARD.

43 EXT. - STREET - CAMERA ON GROUND - FOCUSSING ON CORNER

The shadows of the wolf-man dance over the cobblestones, the limp body of its victim in its hairy arms. Then the constable's helmet rolls toward the CAMERA, enlarging until it fills the screen, blacking out our view...

FADE OUT:

FADE IN:

44 INT. LARRY'S HOSPITAL ROOM - CLOSE ON WINDOW SILL - MORNING

The window is open. On the sill lies Larry's headbandage. The nurse's VOICE COMES OVER:

NURSE'S VOICE
(in a whisper)
It was here this morning when I came in. I didn't open the window - he must have done it himself -

CONTINUED

44 CONTINUED:

CAMERA PANS to the bed where Larry lies on his back, fast asleep, in his pajamas and bare feet. But the bed covers are on the floor, as if thrown off in great haste...

45 HOSPITAL ROOM - MED. CLOSE - HARLEY, NURSE AND LARRY

HARLEY
We'd better cover him up..

They approach Larry from opposite sides of the bed, pulling his body gently into position, picking up the covers and smoothing them over him.

Larry is breathing heavily, his eyes closed. Suddenly he wakes up, in terror, and looks at Harley:

HARLEY
(in a friendly tone)
You're all right - nothing has happened...

Larry stares at him as if he hadn't understood. Harley turns to the nurse:

HARLEY
Get me some bandages - we'll renew the compress...

As the nurse leaves, Larry sits up, a terrified look on his face. Harley takes his arm to feel his pulse:

HARLEY
Don't get excited, please. Be calm...

LARRY
(stammers)
Doctor - Ha rley! Something terrible happened to me in the night! -

HARLEY
A nightmare, most likely, - you must have been walking in your sleep...

But Larry stares at him in mounting terror.

46 INT. HOSPITAL ROOM - CLOSE ON LARRY AND HARLEY

LARRY
Call the police!

HARLEY
(surprised)
The police?

Larry tries to get up but Harley pushes him back gently:

LARRY
Call the police -
I'm a murderer!

To calm him down, Harley says quietly, as he rings a bell near the bed:

HARLEY
Of course - anything you say...

We HEAR the DOOR OPEN and the nurse enters. Harley turns to her and orders:

HARLEY (cont'd)
Ask Inspector Owen to come here at once.

The nurse leaves - we HEAR the DOOR CLOSE again. Larry is looking at Harley with a gleam of insanity in his eyes. But Harley smiles at him reassuringly:

HARLEY
Now what's all this about wanting the police?

LARRY
(slowly)
I killed a man...

Harley continues to use a friendly tone, to keep the patient calm:

HARLEY
Do you want to tell me about it?

LARRY
Last night... I killed a constable...

CONTINUED

46 CONTINUED:

Harley looks at him quizzically, not believing him:

HARLEY
But you were in this room all night.

LARRY
(persistently)
I killed that man...

HARLEY
(smiling)
You couldn't have - you must have heard the nurses talking about it -

LARRY
(doggedly)
I did it...

HARLEY
Mr. Talbot, you're suffering from a delusion. The fact is, it happened blocks from here. Moreover, he was killed by some sort of wild animal -

LARRY
(wildly)
It was I! I change into an animal - at night - when the moon is full... I crawl on all fours - and kill!

Harley watches him intently, gravely. The DOOR IS HEARD TO OPEN AGAIN and they look toward it as Owen walks into the shot.

47 HOSPITAL ROOM - ANOTHER ANGLE - THE THREE

OWEN
(sarcastic)
Well, Mr. Talbot, did you decide to remember who you are?

Harley sees that Larry doesn't like Owen. Afraid that Owen might further upset his patient, the doctor says:

CONTINUED

47 CONTINUED:

HARLEY
Mr. Talbot seems to have heard about the unfortunate constable last night... It's disturbed him -

Larry stares at the Inspector, determined to make him believe what he thinks is the truth:

LARRY
(with anguish)
No - you don't understand! It's the curse on me --- I change into a wolf!

Owen, disappointed by this fantastic "confession" of a disordered mind, looks at Harley, puzzled. Then he decides to humor Larry:

OWEN
That's a bit difficult to believe, my good man -

Larry, furious at his unbelief, sits up in his bed, tears open his shirt, and points to the scar on his chest:

LARRY
(desperately trying to convince them)
See this scar? - It's where a wolf bit me once - only he wasn't a real wolf - he was a man, a gypsy. A werewolf! I killed him - and his curse passed on to me. Now I change into a wolf - at night - when the moon is full...

Owen looks at Harley again, significantly, as if doubting Larry's insanity. Larry catches the glance:

LARRY (cont'd)
It's the truth! Ask Maleva - she'll tell you -

Owen pounces on the name:

OWEN
Maleva? Who is she?

CONTINUED

47 CONTINUED: - 2 -

LARRY
A gypsy woman - she knows all about the curse. Ask her -

OWEN
(disappointed again)
A gypsy woman... Maleva...

Harley motions to Owen not to say any more, then turns to Larry:

HARLEY
You'd better rest now, Talbot -

But Larry suddenly throws off the bed-clothes and puts his feet on the floor:

LARRY
(shouting in desperation)
Are you blind - all of you? Why won't you believe me?

HARLEY
(soothingly)
Yes, of course... But please lie down and calm yourself. Let's discuss your case quietly -

But Larry refuses to be swerved. He jumps up off the bed, towering over the two men:

LARRY
Why do you let me go on murdering? Why don't you help me?

OWEN
(coldly)
Just tell us your real name - and let us worry about the rest!

LARRY
(pleading)
I told you! Talbot - Lawrence Talbot -

CONTINUED

47

CONTINUED - ~~(2)~~ 3

49 LARRY'S ROOM - ANOTHER ANGLE - FAVORING LARRY

Harley is distressed - he didn't want Owen to mention Larry's "death" - but it's too late now to stop him. Larry stares at Owen, unnerved, his jaw trembling;

OWEN (cruelly)
Lawrence Talbot died four years ago!

Four years? LARRY

He looks at his hands and shakes his head in terror; Then he stares at the two men and cries out in a hoarse voice:

I didn't die... LARRY (cont'd)

I can't die - as long as the curse is on me! It drives me to roam the earth - like a wild beast - and kill... (breaking down) Don't let me kill again! Take care of me!

Owen and Harley are visibly affected by Larry's strange outburst. Owen tries to hide his fear, as Larry comes toward him, a powerful figure, wild-eyed;

You must believe me - LARRY (cont'd)
save me...!

Harley rings a bell four times, then steps between Larry and Owen:

HARLEY (firmly)
If you want us to help you, Talbot, you must do as I
Now lie down...

48 CONTINUED:

Harley takes Larry's arm - but Larry jerks himself free:

LARRY
You think I'm insane, don't you? You think I don't know what I'm talking about... Well - just look in the grave where they think they buried Lawrence Talbot! Find out if there's a body in it -

49 LARRY'S ROOM - MED. CLOSE

The door opens and three husky male nurses enter, in response to the doctor's ring:

HARLEY
Please get back into your bed, Mr. Talbot.

Larry steps back, snarling, and the doctor nods to the men who advance on ~~him~~ the patient:

LARRY
(defiantly)
You think you can treat me like a lunatic! You're as stupid as all the others!

He starts toward the window, which he pulls open, ready to jump out. But the men pounce on him and hold him back. Larry turns and starts to fight the three men at once. Harley takes Owen by the arm and leads him out, confident that his patient will be subdued.

50 INT. CORRIDOR OF HOSPITAL - MED. CLOSE - HARLEY AND OWEN - DAY

Harley closes the door of Larry's room and walks away with Owen. The NOISE of the struggle between Larry and the guards is HEARD through the door. CAMERA TRUCKS in front of Harley and Owen as they walk down corridor, talking:

CONTINUED

50 CONTINUED:

OWEN
(puzzled)
He told that pipe dream quite convincingly. He really believes it!

HARLEY
I'm afraid so. People with brain injuries sometimes have supernormal mental powers that are quite extraordinary - as if they could experience happenings taking place miles away... We call it "extra-sensory perception" -

OWEN
Then you mean to say Talbot actually experienced the murder last night?

HARLEY
(with a shrug)
Clairvoyantly - perhaps... It's hard to say.. Certainly he got up and opened his window... The border-line between delusion and reality is very narrow. Unknowingly, a patient may overstep that line...

OWEN
Then that man is dangerous! He belongs behind bars.

HARLEY
He's a lycanthrope...

OWEN
A what?

HARLEY
A lycanthrope.

OWEN
What's that?

HARLEY
A man who imagines himself to be a wolf...

CONTINUED

50 CONTINUED - (2):

Owen pauses in f.g. and looks wonderingly at Harley:

OWEN
(with pity)
Poor devil... Wish I could do something to help him... I think I'll run up to Llenwelly and find out -

HARLEY
I had the very same idea, Inspector. To be able to cure him, I have to know who he is...

SLOW DISSOLVE TO:

51 EXT. THE WELSH MOUNTAINS - LONG - LATE AFTERNOON

The sinking sun makes long shadows fall on the hillside, as four men make their way through the low brush toward the graveyard. The wanderers are Dr. Harley, Inspector Owen, the police sergeant from Llenwelly, and the grave-digger.

52 MOUNTAINS - MED. CLOSE

Harley, in a short fur coat, shivers and jams his hands into his square pockets. Owen wears a bowler hat, spats, and the mackintosh of the English police. The local sergeant is in uniform. Behind these men trots the grave-digger, a stooped old fellow. Big keys on an enormous ring hang from his work-hardened hands.

The harsh wind, howling over the plain, makes the keys CLANG. The men bend before the wind, nearly bowled over.

They enter the church-yard through the CREEKING wrought-iron gate - and walk toward the mausoleum.

53 EXT. MAUSOLEUM - MED. CLOSE

The group pauses, while the grave-digger approaches the door with the big key. Owen points to the window above the door. It is broken - and the remains of a shredded coat wave from the smashed window-frame.

CONTINUED

53 CONTINUED:

Owen shouts above the wind to the sergeant:

OWEN
Somebody's broken into this vault... How long is it since you were here last, Sergeant?

SERGEANT
Not for months... Nobody's died in Llenwelly lately - and nobody comes here if he doesn't have to...

The grave-digger meanwhile has been fumbling with his keys. But before he can put the right key into the key-hole, a heavy gust of wind presses against the door, which CREAKS slowly on its hinges, and reveals the interior of the dark, moist vault.

Owen is the first one to step toward the door. He pushes it open wider with his rolled-up umbrella, then taking a flash-light from his pocket, he enters. The other men, Harley close behind him, follow.

54 INT. MAUSOLEUM - MED. CLOSE

The men enter and watch the beam of Owen's light play over walls and sarcophagi. The beam of the flash-light stops at Lawrence Talbot's tomb. And there, at the foot of the tomb, lies the grotesquely bent figure of a man ("the Lean One"). Owen's light plays on the body.

OWEN
Somebody - must have taken the - body - out of the tomb!

He approaches the stone tomb hesitantly, followed by the local sergeant. The latter bends down over the prone figure, then gets up quickly and announces:

SERGEANT
That's not Lawrence Talbot!

Harley and the grave-digger, surprised, move closer to the body.

55 MAUSOLEUM - CLOSE NEAR BODY OF LEAN ONE

Owen stands closest to the corpse (which we cannot see now, as it is outside the PICTURE) - and says:

OWEN
(astonished)
Not Talbot?... I say!
Do you know this man here?

SERGEANT
Why, yes - it's Freddy Jolly!

OWEN
Who's he?

SERGEANT
(shrugging)
A ne'er-do-well... been up
for vagrancy and petty larceny -

Owen turns to Harley, asking:

OWEN
What would you say the man
died of, Doctor?

Harley bends down, examines the o.s. corpse, rises and says:

HARLEY
Severed jugular...
He bled to death.

OWEN
(hoarsely, hiding
his terror)
Same as the constable in
Cardiff!

HARLEY
Yes... Seems to be the bite
of an animal -

SERGEANT
(nodding solemnly)
Aye - that animal - we remember
it well hereabouts! And it
must have carried away the
corpse of poor Sir Lawrence...

CONTINUED

55 CONTINUED:

Owen looks at the sergeant, in sudden alarm:

OWEN
What animal?

SERGEANT
Didn't you know, sir? There was a wild animal around here - a few years ago -- it killed people -- bit through their throats -- sucked their blood -

OWEN
Did they kill it?

SERGEANT
Sir John Talbot thought he did. He attacked it in the dark one night - or so he thought... But it was his son he killed - poor Lawrence...

OWEN
(after a pause)
Where is John Talbot now?

SERGEANT
Over there -
(points to another tomb)
- died of grief shortly after Sir Lawrence...

OWEN
(nervous)
Let's get out of here...

He starts to turn toward door.

SERGEANT
And this body, sir?

OWEN
(turning back, sharply)
Don't touch it - it's evidence...

SERGEANT
Yes sir.

56 INT. MAUSOLEUM - WIDER ANGLE - THE FOUR MEN

Owen moves toward the door, when the grave-digger speaks up in a feeble, squeaky voice, choked by fear:

GRAVE-DIGGER
The door! -

Owen looks at the door and plays his light on it:

OWEN
What about it?

57 CLOSE ON DOOR OF MAUSOLEUM

The lock of the door has been ripped off the bolts and is hanging down. The light of Owen's lamp becomes brighter as Owen enters the PICTURE:

OWEN
(in utter dismay)
Broken from inside!

CAMERA PULLS BACK into MED. CLOSE, as Owen turns to the others and Harley speaks:

HARLEY
I - I'd like to see a photograph of Lawrence Talbot -

SERGEANT
There's one in my office, sir...

DISSOLVE TO:

58 INT. POLICE STATION IN LLENWELLY - MED. CLOSE

(Same set as in Scene 36) Harvey and Owen watch the sergeant open a filing case and take out a photograph:

SERGEANT
Here's Sir Lawrence -
(adding, in low voice)
- may his soul rest in peace...

CONTINUED

58 CONTINUED:

Owen takes the picture. As he looks at it, his face freezes. Then he hands the picture to Harley:

OWEN
(hoarsely)
Look at that face, doctor!
Isn't that our man in Cardiff?

Harley looks at the picture.

59 CLOSE ON THE PHOTOGRAPH HELD IN HARLEY'S HAND

It shows a younger, smiling Larry - somehow different from the injured man as we have seen him.

CAMERA PULLS BACK to take in group.

HARLEY
There's a fantastic similarity - though I wouldn't swear it's the same man...

OWEN
It can't be the same man! If it were - I'd be off my top!

Harley puts the picture face-down on the desk.

HARLEY
I think the Sergeant had better go back with us to Cardiff and see if he can positively identify -

OWEN
That's the thing to do!

60 POLICE STATION - NEAR SERGEANT'S DESK

Harley walks over to the phone and asks the sergeant:

HARLEY
Do you mind - I must call the hospital - check up on my patient's condition...

CONTINUED

60 CONTINUED:

SERGEANT
Of course, Doctor - go right ahead.

Harley starts to use the phone:

HARLEY
Hullo - please connect me with the hospital in Cardiff -

As he waits, Owen turns to the sergeant and asks:

OWEN
Did you ever hear of a gypsy woman named Maleva?

The sergeant is at a loss at first, then he begins to remember. He walks over to the files again and takes out a registry-book:

SERGEANT
A gypsy woman? Vagrant, eh? We always register 'em...

He turns the pages, looking through the index:

OWEN
(repeating)
Maleva was her name...

SERGEANT
Yes... here she is... Passed through town a few years ago...

Then he suddenly stares at Owen - his mouth dropping open, as if an idea had hit him. At the same moment, Harley is heard at phone:

HARLEY
(phoning)
Cardiff Hospital? Please connect me with Doctor Gordon...

The sergeant continues with what he was saying to Owen:

CONTINUED

60 CONTINUED - (2):

SERGEANT
She was in town the very same time that beast was prowling about! I remember now - she saw Sir Lawrence die...

As he and Owen look at each other wonderingly, baffled by the strange case, we hear Dr. Harley speaking again on phone:

HARLEY
Doctor Gordon? This is Harley speaking... How's Lawrence Talbot doing? You know, the head injury case - who went violent yesterday -
(he listens, very grave)

At the same time, Owen is looking at the registry-book and saying to the sergeant:

OWEN
We've got to trace her - find out what she knows about the whole business...

SERGEANT
They're usually up here in Autumn. Summers they move back to the continent - the whole tribe...

Harley speaks into phone again:

HARLEY
(phoning)
I'll be back tonight, Gordon... You've informed the police, I take it -
(listens again)
Of course - that's all we can do at present. Goodbye.

He puts down the receiver and turns toward the others:

61 POLICE STATION - ANOTHER ANGLE - THE THREE MEN

Owen looks at Harley as if expecting bad news:

OWEN
What happened -
did he die?

HARLEY
(with a harsh
dry laugh)
No - Talbot tore off his
straight-jacket during the
night and escaped!

OWEN
Tore off the straight-
jacket! But how?

He stares at Harley, open-mouthed - and so does the sergeant:

HARLEY
He bit right through it -
tore it to shreds with
his teeth!

OWEN
(dumb-founded)
With his teeth!...

The men look at each other, terrified, as we -

FADE OUT:

FADE IN:

62 EXT. - BLACK FOREST - WIDE - NIGHT - (STOCK)

A landscape of dark woods and tree-covered hills.

DISSOLVE TO:

63 EXT. - A GYPSY CAMP IN THE WOODS - LONG - DAWN

Tents line the edge of the forest. A campfire is burning out. A few carriages and wagons are standing about - also a bear-cage on wheels. Horses are tied to the trees. Everybody is still asleep in the gypsy camp.

64 MED. CLOSE - DAWN - CAMERA IN FRONT OF LOW FIRE

As the rising sun gradually lights the scene, the horses suddenly begin to NEIGH and move about; the dogs begin to BARK. Then into the PICTURE steps a tall man - Larry. He stops in front of the fire.

65 CLOSE ON LARRY - AND ERNO

The reflection of the dying flames casts a wierd shadows over Larry's white face. His hair hangs over his forehead; his hands are dug deep into the pockets of his long overcoat.
Into the SCENE walks Erno, an old gypsy. He stops near Larry and looks into his face. Having never seen this stranger before, he asks:

ERNO
What do you want here,
at the break of day?

LARRY
(woodenly)
I'm looking for an old woman -
her name is Maleva...
Is she here with you?

ERNO
Maleva? Yes, she is with us -

LARRY
(in sudden
excitement)
Lead me to her - quick!

Erno points toward a tent and says:

ERNO
You'll find her over there...

He looks after the stranger with an expression of distaste, as Larry strides out of the PICTURE.

66 INT. MALEVA'S TENT - MED. CLOSE - EARLY MORNING

Maleva, the old gypsy woman, rises to her feet as Larry enters. She is very old and her lined face wears an expression of shock and fear as she recognizes him.

(The tent is sparsely furnished with a bed of straw, a few hand-woven rugs, a crude chair or two, and an oil-lamp.)

LARRY
(mutters in a hoarse voice)
Maleva...

He does not make a move toward her, but begins to sway on his feet, as if his strength was leaving him. Maleva decides at once that she doesn't want to have anything to do with him. Holding the tent-flap open, she says firmly:

MALEVA
Get out of here -

But Larry does not move, just looks at her piteously:

MALEVA (cont'd)
Go away! And don't cross my path again...

She tries to whip herself into a rage and ignore his pitiful condition. Larry starts toward the exit - then stops and pleads:

LARRY
I've looked for you all over Europe - hunted from town to town... Now I've found you - you can't send me away - I need you!

Maleva drops her hands and the tent closes behind her:

MALEVA
(sadly, hopelessly)
What do you want from me?

67 INT. MALEVA'S TENT - CLOSE TWO SHOT

Larry drops the coat he is wearing. He opens his shirt and shows her the scar on his chest - the five-pointed star - the pentagram:

LARRY
You see - I still carry the mark of the pentagram - the bite of the werewolf... You know the curse of my terrible Fate...

MALEVA
I cannot help you...

Larry sinks down on a chair, his head low on his chest, as he says:

LARRY
I am a human being, Maleva! I know love - and honor - and pity - like other human beings... But then -

He looks up at her, his face desperate, mad, terrifying:

LARRY (cont'd)
I kill people! - when the moon is full - I change into a wolf -

MALEVA
It is not in my power to help you... I have not the wisdom -

LARRY
(pleading)
But you are the only one who understands what has happened to me! Nobody else believes me! Only you - you know. Your own son, Bela, was a werewolf, too. He attacked me - he changed me into a werewolf - he brought this curse upon me...

CONTINUED

67 CONTINUED:

A shadow crosses Maleva's face, the memory of an old grief, as her son's name is mentioned. She nods, deeply touched. Larry continues, urgently:

LARRY (cont'd)
You watched over him until he was permitted to die. I too want to die! My life is a torment - to myself and everybody! Help me to find release...

MALEVA
(struggling with her emotions)
I can't...

Then she approaches him, takes his head in her hands, lifts it up and says:

MALEVA (cont'd)
But I will guard you and take care of you, as I took care of my own son...

STEPS APPROACH from outside, and the leader of the gypsy tribe, Erno, enters the tent.

68 INT. TENT - MED. CLOSE - ANOTHER ANGLE

Erno stops, staring at Larry. His eyes wander to the sign on Larry's chest. In panic, he turns to run out again, but Maleva holds him back:

MALEVA
Erno - don't go -

Erno turns and points to Larry fearfully, about to question Maleva - but she breaks in swiftly:

MALEVA
I must leave you, Erno - I must go with him -

ERNO
(shocked)
Leave us - and go with him - him with that sign of the beast on him?

CONTINUED

71 EXT. - A HILLY LANDSCAPE - DAY

The carriage with Maleva and Larry drives through...

DISSOLVE TO:

72 EXT. - ANOTHER COUNTRY LOCATION - DAY

The carriage drives through. A town can be seen in b.g....

DISSOLVE TO:

73 EXT. - NEAR VASARIA - LONG - DAY

A small town in the Bohemian Alps - "Vasaria" - in the b.g., surrounded by a dark forest. The carriage drives through...

DISSOLVE TO:

74 EXT. - EDGE OF THE FOREST - MED. CLOSE - LATE AFTERNOON

Outside the town, at the edge of the woods, the carriage with Maleva and Larry comes to a stop. They look in the direction of the town -

75 EXT. - TOWN OF VASARIA - MED. LONG

The outline of the town can be seen clearly against the transparent sky. A medieval tower points its Gothic structure toward the clouds. At its feet, small houses crouch, like sheep at the feet of the shepherd. The church bell rings for vespers: the chimes play the old hymn "Ueb Immer Treu Und Redlichkeit" ...

76 EXT. - EDGE OF FOREST - MED. CLOSE ON CARRIAGE

with Maleva and Larry.

LARRY
(tensely)
Is that the town?

CONTINUED

76 CONTINUED:

MALEVA
Yes - that is Vasaria...

Larry takes the reins impatiently:

LARRY
Then let's go -- what are we stopping for?

As he urges the horse forward quickly -

DISSOLVE TO:

77 EXT. - MAIN STREET OF VASARIA - MED. CLOSE - LATE AFTERNOON

The carriage stops in front of the inn. Larry jumps down and helps Maleva out of the driver's seat:

MALEVA
Let's ask in here...

She turns toward the inn, Larry following her.

78 INT. - INN - MED. CLOSE

A young girl, Margareta, the inn-keeper's daughter, is lighting the lamps, with a flirtatious eye on a young farmer who smiles at her as he drinks his glass of beer.

VAZEC, the landlord, a man with a stomach like a beer-barrel, is polishing glasses behind the bar.

The door opens and Maleva enters, Larry behind her. Vazec looks up from his work and says rudely:

VAZEC
Go away. No beggars allowed here.

But Maleva steps closer to the counter. The young girl stares at Larry, fascinated by his strange gaunt appearance. He turns and gives her a long look - and she retreats, visibly frightened.

CONTINUED

78 CONTINUED:

Maleva speaks to the landlord:

MALEVA
We just want to ask you, sir, about a Doctor Frankenstein -

The landlord looks at her unpleasantly:

VAZEC
Frankenstein!
(with a short sharp laugh)
Don't mention that name around this town!

LARRY
(wildly)
But won't you tell us where he lives?

The landlord puts down the glass he has just polished and pointing his thick finger toward the window, says:

VAZEC
There...

Larry and Maleva turn and look -

79 THROUGH WINDOW OF INN - LONG - (MINIATURE)

Through the window, a ruin can be seen, standing at the top of a hill. Behind it the towering mountains, snow-covered, veil their pointed crests in gray clouds. Only a few walls and broken arches - the skeleton of a strong tower - are left. The walls are fire-blackened, desolate, forbidding...

(Above the ruins, a water reservoir, a dam and sluice-gates can be seen.)

VAZEC'S VOICE
That's his burial-place!
The fire destroyed him
and all his misdeeds!

80 INT. INN - MED. CLOSE - THE GROUP

Maleva and Larry turn back to the landlord from the window:

MALEVA
(shocked, sad)
He's dead?...

Larry grins evilly:

LARRY
(stricken)
It can't be true!

Vazec laughs derisively and picks up another glass to polish - while Margareta continues to watch the strangers:

VAZEC
He didn't die any too soon for us... We all wish he'd never been born!
(then, with sudden suspicion)
What did you want from him?

He looks threateningly at the old gypsy woman and the tall stranger:

MALEVA
I heard he was a great doctor who could help people that other doctors could not cure -

VAZEC
Him? Murder and all sorts of crimes was all he brought us! He harboured a monster in his house - a thing created by black magic!

LARRY
(to himself, in despair)
Dr. Frankenstein is dead...

VAZEC
Yes - and his bones were buried in the corner of the graveyard where the bad people lie...

CONTINUED

80 CONTINUED:

VAZEC (cont'd)
- the ones who do away with themselves and die without the blessing of the Church... He wasn't even worth that honor -

Maleva bows and says:

MALEVA
(gravely)
I thank you, sir, for the information...

She turns toward the door. But Larry stands rooted to the spot, staring at the landlord. Vazec comes out from behind the bar, a glass in his hands, and shouts at Larry:

VAZEC
Get out of here - and stay out - you and all your kind - tramps and sooth-sayers! We want to live in peace and quiet - we don't want any strangers around -

While he is speaking, Ma leva turns back, takes Larry's arm and hurries him out. Vazec slams the door behind them. He turns angrily - the glass crashes from his hand on to the floor and breaks:

VAZEC
(angrily)
You see? They just look at you - and you have bad luck...

Margareta looks after the strangers and shudders with superstitious fear...

DISSOLVE TO:

81 EXT. - COUNTRY ROAD - <u>EVENING</u> - (PROCESS)

From a pole slung behind the driver's seat, an oil-lamp swings, throwing a lambent light on Larry and Maleva on the seat of the carriage. The tired horse moves along slowly. Larry stares in front of him, then says:

CONTINUED

81 CONTINUED:

LARRY
(bitterly)
There's no hope in my living -
and no longer any hope that
I can die...

Maleva, holding the reins in her weak hands, looks at him with a pity too deep for words. She turns her head toward the sky. Behind them the snow-covered mountain peaks look down like the ghosts of mute giants wrapped in shrouds.

82 EXT. - THE MOUNTAIN-TOPS AND THE SKY - LONG - EVENING

The sky becomes lighter as the moon, still hidden behind the mountains, ascends.

83 EXT. - THE CARRIAGE WITH LARRY AND MALEVA - MED. CLOSE - (PROCESS)

Larry, as if impelled against his will, mechanically turns his head toward the mountains where the moon is rising.

84 EXT. - SKY AND MOUNTAINS - LONG - NIGHT - (MINIATURE)

The lifeless disk of the moon climbs over the edge of the mountains and sends its pale light down into the dark valley. Suddenly the ruins of Frankenstein's house appear clearly visible.

85 EXT. - ROAD - MALEVA AND LARRY - MED. CLOSE - NIGHT - (PROCESS)

Maleva and Larry on the moving carriage seat. Maleva, with a frightened half-turn of her head, looks at Larry's hands. Larry too looks down at them, his face in agony and desperation.

86 CLOSE - LARRY'S HANDS - (TRICK SHOT)

The fingers seem to swell and bend - the nails grow into claws - and a thick growth of hair begins to sprout on the back of the hands.

87 EXT. - ROAD - MED. CLOSE - FEATURING LARRY - NIGHT - (PROCESS)

He stares at his hands - an expression of boundless horror transforms his features. He looks at Maleva - then back to his hairy claws again - in utter dismay. Suddenly, without a word, he jumps from the carriage.

88 EXT. - ROAD - ANOTHER ANGLE - MED. CLOSE - MALEVA

As she controls her fear, pulls the horse to a stop and cries out:

MALEVA
Wait! - Come back!

MED.
89 EXT. - ROAD -/LONG - NIGHT

But Larry, like a moving shadow, pays no attention to Maleva's call - only runs fast and wolfishly towards the ruins of the Frankenstein sanitarium. Soon he disappears - the night swallows him up.

90 EXT. - MALEVA - MED. CLOSE - NIGHT

The bright light of the moon paints clear shadows of Maleva and the horse on the yellow road. She clambers down from the seat of the carriage as fast as her old legs can carry her and looks toward where Larry ran away (FACING CAMERA), crying out:

MALEVA
Stop! Don't go - don't...

But as there is no reply, she sets out on foot to look for him...

DISSOLVE TO:

91 EXT. - SKY - FULL MOON - NIGHT

The full moon, yellow and enormous, glares from the cloudless sky.

92 EXT. - VASARIA - LONG - NIGHT

The moon throws its bright light on Vasaria. The streets of the town seem deserted at this hour. Now the silence is broken by the eerie CRY OF A WOLF, which ululates through the night - once - twice... The dogs of the town wake up and answer the animal cry with their FURIOUS BARKING.

93 EXT. - HILL-TOP - MED. LONG - NIGHT

At the top of a small hill sits a wolf, HOWLING.

DISSOLVE TO:

94 EXT. - HILL-TOP - MED. CLOSE - HEAD OF THE WOLF - NIGHT

as he raises it toward the sky, HOWLING... From afar, the BARKING DOGS answer him.

95 EXT. - SKY - THE MOON - LONG - NIGHT

Clouds race toward the moon and extinguish its light. At the same time, the HOWLING of the WOLF and the DOGS' FURIOUS BARKING dies away...

DISSOLVE TO:

96 EXT. - MAIN STREET IN VASARIA - MED./LONG - NIGHT

CAMERA HOLDS on the picture of the small, low-gabled houses and deserted streets...
Now a crowd is approaching - it can be HEARD, MURMURING, LOUDER NOW... Footsteps come closer and the diffused light of oil-lamps shines around the farthest corner in b.g.
CAMERA DOLLIES along the street, as the crowd appears from around the corner.
In front of the people walks Vazec, the landlord of the inn. In his arms he carries the inert body of a young girl, his daughter Margarita, whose arms and feet dangle lifelessly.

CONTINUED

96 CONTINUED:

CAMERA COMES CLOSER, meeting the people half-way, FOCUSSING on the stern face of Vazec, frozen in grief and terror.

CAMERA STOPS IN MED. CLOSE: Vazec arrests his steps and turns, bewildered. Then he moves to the left, toward his inn, and disappears inside, followed by a few of the people.

97 EXT. - OUTSIDE THE INN - MED. CLOSE - THE CROWD - NIGHT

Frightened and upset, the people huddle together, their oil-lamps lighting the scene. Some are holding dogs on leashes.
Franzec, the blacksmith, asks in a faltering voice:

FRANZEC
Who do you suppose did this terrible thing?

Rudi, the tailor, replies hoarsely:

RUDI
Could it be the Monster again - Frankenstein's monster?

FRANZEC
No! The Monster burned to death with Doctor Frankenstein! We found its bones - and buried them -

Varja, a young woman, interjects:

VARJA
How do you know they were the Monster's bones?

Now Cuno, the policeman, speaks up:

CUNO
She wasn't killed by the Monster. An animal bit her to death - I saw the wound on her throat -

CONTINUED

97 CONTINUED:

RUDI
(boatedly)
What animals are around here
that can kill people?

Suddenly a deep silence falls over the crowd, as the wailing HOWL of a WOLF comes from the hills again. The dogs answer, BARKING WILDLY, and try to break away from their leashes.

98 EXT. - OUTSIDE THE INN - ANOTHER ANGLE - NIGHT

Cuno, the policeman, looks at his howling dog, eager to break away:

CUNO
A wolf! -

The wolf's HOWLING is repeated, a triumphant, blood-curdling cry:

RUDI
Yes - a wolf! That's
his cry -

CUNO
Come on - let's get him!

His barking, excited dog pulling him on, Cuno starts out and the other men run after him.

99 EXT. - MAIN STREET - MED. LONG - NIGHT

As the men, brandishing their weapons and swinging their lamps, run toward the hill with their dogs, Cuno in the lead. From the hill-top comes again the eerie CRY OF THE WOLF...

100 EXT. - HILL-TOP NEAR RUINS OF FRANKENSTEIN SANITARIUM - LONG - NIGHT

From afar we see the excited crowd running up the hill, illuminated by their oil-lamps.
Suddenly SHOTS ARE FIRED, and a VOICE CRIES OUT:

CONTINUED

100 CONTINUED:

RUDI'S VOICE
There he is! -

101 EXT. - HILL-TOP - MED. CLOSE - NIGHT

Cuno and his barking, excited, but at the same time frightened dog look toward the CAMERA. Behind Cuno stands Rudi. He FIRES HIS SHOTGUN. The dog, barking runs toward CAMERA.

102 EXT. - HILL-TOP - MED. CLOSE ON HUGE ROCKS - NIGHT

Behind the gigantic moraines, or rocks left in the wake of a glacier, the wolf-man runs - so swiftly that his ungainly body passes by like a shadow. -

103 EXT. - HILL-TOP - (SAME AS 102) - MED. CLOSE - NIGHT

Cuno raises his gun and FIRES o.s. at the wolf-man. Other men have run into PICTURE behind Cuno and Rudi.

104 EXT. - ROCKS - (SAME AS 103) - MED. CLOSE - NIGHT

The wolf-man rears, hit by Cuno's shot. Then he turns and runs.

105 EXT. - HILL-TOP - CLOSER TO RUINS - MED. LONG - NIGHT

The wolf-man runs into the PICTURE, looking back and panting like a hunted beast. CLOSER comes the NOISE of his pursuing enemies. The wolf-man lifts up a rock and sends it crashing down the hill toward his pursuers.

106 EXT. - HILL-SIDE - NEAR RUINS - MED. LONG - NIGHT

The men are running up the hill toward the ruins of the Frankenstein Sanitarium. Rocks, hurled by the wolf-man above (o.s.) are crashing down toward the men, leaping and flying, bouncing up from the ground and as they fall again, scattering more rocks, like an avalanche.

107 EXT. - HILL-SIDE - MED. CLOSE - NIGHT

One of the men is hurt by the falling rocks, and his lamp smashed. The burning oil flares like a bonfire. The other villagers pay no attention to him but keep on running up toward the wolf-man (o.s.)

108 EXT. - THE RUINS - MED. CLOSE - NIGHT

The wolf-man pushes a crumbling wall with all his might. The structure collapses, rolling down-hill toward the men below, disintegrating on its way.

109 EXT. - HILL-SIDE - LONG - DOWN SHOT - NIGHT

Part of the ruined wall crashing down toward the men, as hurled by the wolf-man above (o.s.) But the men keep charging up the hill to get him, firing their guns as they run.

110 EXT. - THE RUINS - MED. CLOSE - NIGHT

(Same as 109). The men arrive - but the wolf-man has disappeared, as if the ground had swallowed him. The men search around -

MEN'S SHOUTS
(ad lib)
Where is he? -
It was here a minute ago -
Look out - it might jump
out at you! -

More men enter the scene and look around - but no trace of the wolf-man can be found.

111 INT. CATACOMBS - LONG - NIGHT

This is part of the cellars, tunnels and corridors over which the medieval house had been built, used by Dr. Frankenstein as a sanitarium.
In Springtime, the melting ice sends a crushing stream of grey water through these catacombs, carrying rocks, logs, brush and dead animals, on its way downhill.
In Summer, the stream dries up, littering the stony ground with debris, which lies there until it is swept on again by the new floods of the next year.

CONTINUED

111 CONTINUED:

Now it is still Winter - the white tentacles of a glacier fill a part of the catacombs with transparent solid ice, waiting to be melted by the Spring sun.

On the left are man-made walls and stone arches; to the right, the ice of the glacier; and on the ground, the refuse of the dried-up stream.

Along this corridor runs the wolf-man. Diffused lights, seemingly from nowhere, shine through the tunnel from holes in the roofing.

Before the beast reaches the CAMERA, it stops, turns, exhausted, then slowly sinks to its knees. As it collapses -

DISSOLVE TO:

112 EXT. - SKY AND MOUNTAINS - LONG - NIGHT - (STOCK)

The moon is just disappearing, fading away in the first light of the new day.

DISSOLVE TO:

113 EXT. - HILL-SIDE - MED. CLOSE - DAWN

The men, still searching between the rocks, look strained and weary in the pale light of breaking day. The dogs are running around in circles, unable to pick up the scent of the wolf-man.

Suddenly a voice shouts:

FRANZEC'S VOICE
Here! Come here - quick!

The men turn and run to the right, where the voice comes from, and the dogs bark wildly.

114 EXT. - ANOTHER HILL-SIDE LOCATION - MED. CLOSE - DAY

The men, brandishing their weapons, pass the CAMERA (which then PANS with them).
Suddenly we see - not the wolf-man - but Maleva, frightened, cornered by the barking dogs.
In front of her stands Franzos. The men stop - some pull back their dogs:

RUDI
The gypsy woman!

Cuno walks up to Maleva and demands:

CUNO
What are you doing here?

But Maleva only looks into his face and says nothing:

RUDI
Come on - speak up, old witch!
Where is that strange man
that was with you?

The old woman stands motionless, silent, putting up a brave front. Cuno thrusts his gun almost into her face:

CUNO
Let's take her back to town -
we'll make her talk!

And brutally he takes Maleva's arm, pulling her along, while the crowd marches behind, shouting and threatening her.

DISSOLVE TO:

115 INT. CATACOMB - LONG - DAY

The light in the catacomb has changed; it is brighter now, though still seeming to come from nowhere. The unseen sun makes the icy tentacles of the glacier glow.

The constant melody of trickling water IS HEARD - snow melting somewhere, flowing away in a small brook in the middle of the cave. The approaching Spring is beginning to melt the glacier.

CONTINUED

115 CONTINUED:

In the center of the cave, a man (Larry) - lies, unconscious, on the ground, which is littered with the refuse of the previous year's flood.

116 INT. CATACOMB - MED. CLOSE - DAY

Larry has changed from the wolf into human form again, with the coming of the day. His clothes, torn by his flight, hang in shreds from his body.

The light INCREASES, as the sun moves higher. The small TRICKLE of water, passing through the center of the catacomb to disappear underground, becomes STRONGER and the icy water reaches Larry's hands and face, pushing a small wave against his cheek.

Larry moves, opens his eyes. Fearfully he looks at his hands - but the hairy growth has disappeared - and he realizes that the time of his spell has passed away once more. Slowly he sits up, looking around, bewildered.

CAMERA PANS TO SHOW WHAT HE SEES: the icy tentacles of the glacier, blocking the catacomb at one end - at the other end is the stone foundation - man-built, but without an exit now. Overhead, in the roof, a big hole gapes; the wolf-man must have fallen down from there into this underground cave.

CAMERA FOCUSSES ON LARRY AGAIN: he tries to find some way out - but realizes he is trapped here like an animal. He pushes against the walls, knocks on the foundations, tries to reach the hole in the roof -- all to no avail.

Frightened, he instinctively calls out, hoping against hope that some-one may hear him:

LARRY
Hullo!... Help!...

But only his own voice answers him in ECHO. He looks around again - desperate -

117 INT. CATACOMB - NEAR GLACIER - MED. CLOSE - DAY

There, at the end of the cave, the light shines brighter and the ice of the glacier is cracked. Larry picks up a heavy log and hits it against the snowy wall. Under the impact, a big lump of ice breaks loose. Suddenly Larry stops and stares:

118 CLOSER ON BLOCK OF ICE AND MONSTER

Larry sees that a huge dark object is frozen into the ice. Its contours are distorted, as if hidden behind frosted glass.

119 MED. CLOSE -

Larry works feverishly, cracking up the ice with his big log. The icy walls crumble under his blows. A large segment of the glacier breaks loose and crashes on the stone floor. Larry stops and stares again at the object frozen inside the ice:

120 CLOSE ON MONSTER IN ICE

Clearer now, the contours of a huge figure are seen, frozen in its icy grave in strange contortion, its arms outstretched in a vain attempt to free itself in its last struggle.

121 MED. CLOSE - LARRY AND MONSTER

Using his bare hands now, Larry again attacks the ice. The crumbling glacier finally gives way, like an unhinged door. Clear now before Larry's eyes lies the enormous, frozen form of the Frankenstein monster, still half-buried in its transparent grave.

122 CLOSE - ANOTHER ANGLE - MONSTER AND LARRY - (DOWN SHOT)

The monster's ungainly head, stiff as in rigor mortis, slowly falls back, its leathery throat stretches, its ugly lips begin to quiver listlessly. Then it opens its eyes, dully; they stare at Larry without comprehension.

CONTINUED

122 Astounded, Larry gazes at this phantom - then redoubles his frantic efforts to free the monster completely from his icy prison...

DISSOLVE TO:

123 INT. CATACOMB - MED. CLOSE - DAY

The monster now sits on the stony ground, his back supported by the wall. Around him, Larry has built a couple of small fires from the driftwood in the cave.
Larry sits close to the monster, watching it with burning eyes.
The monster holds out weak hands toward the flames and moves his body forward to warm himself, at the same time trying to focus his vision on Larry:

MONSTER
Where are you?
I can hardly see...

Larry pushes him back:

LARRY
Watch out - you'll burn yourself...

MONSTER
(repeats, dully)
Burn myself...?

Then it turns its ugly head toward Larry:

MONSTER
(trying to get up)
Help me to get up...

Larry goes over to the giant and helps him to his feet.

MONSTER (cont'd)
Once I had the strength of a hundred men... It's gone...
I'm sick...

He stands, with Larry's help, and supports himself against the wall.

124 INT. CATACOMB - ANOTHER ANGLE - DAY

MONSTER
We must find the way out...

He gropes against the wall. Larry taps the walls, too, moving around, trying to find an exit. CAMERA SLOWLY PANS with them. As they search, Larry says:

LARRY
How did you get here?

MONSTER
(laboriously)
The village people wanted to kill me - they burned the house down - Dr. Frankenstein died before my eyes... I ran - my clothes afire - down into the cellar - toward the ice-house where I would be safe... But I fell into the mountain-stream... I lost consciousness... When I woke up -

He points toward the wall of ice in horror:

MONSTER (cont'd)
I was frozen into that block of ice - conscious for years - unable to move!

Larry stops and looks at the monster, aghast:

LARRY
(terrified by his memory)
Buried alive!... I know -

MONSTER
(nodding)
Yes - buried alive - until you found me...
(turning to Larry)
Who are you?

LARRY
(hesitantly)
My name is Lawrence Talbot -

CONTINUED

124 CONTINUED:

MONSTER
What are you doing here?

LARRY
Hiding... the same as you -

MONSTER
(scornfully)
Those futile little mortals!
Do you hate them, too?

LARRY
(bitterly)
Yes.

MONSTER
(eagerly)
Then you are my friend...
I need friends - so do you.
We can help each other -

Larry looks at him grimly - then:

LARRY
But how do we get out of here?

MONSTER
(groping around
again, half-blind)
The laboratory must be behind
the ice -

125 INT. CATACOMB - WIDER - LARRY AND MONSTER - DAY

Attracted by the light which falls through the hole in the ceiling, the monster says:

MONSTER
No! Up there! I remember now -

Larry looks up and realizes they must climb through that hole. He begins to collect logs and driftwood, quickly, to build a platform beneath the hole in the roof...

DISSOLVE TO:

126 INT. CELLAR - DAY - LONG

This is a part of the cellar of the destroyed Frankenstein sanitarium (as seen partially in "The Ghost of Frankenstein"). A staircase, half-destroyed, leads to the burned-down upper floors. The roof of the corridor is caved-in here and there; the walls are blackened by the devastating fire which obliterated the upper floors.
But these cellars, where Frankenstein had installed the instruments and machinery he used for his experiments, have survived the disaster fairly undamaged. Beams of light fall through some crevices, indicating daytime.

A RUMBLING OF WOOD AND STONES comes from the end of the cellar; a beam, hanging askew from the ceiling, is pushed aside. The dust of falling masonry begins to fill the air - and as it settles - Larry and the monster make their way TOWARD CAMERA.

Larry pushes the debris out of his way - the monster follows him, half-blind, groping his way with both hands, touching the wall.

127 INT. CELLAR - MED. CLOSE

Larry stops and turns toward a heavy door resting on huge hinges. He pushes it open with all his might.

128 INT. - LABORATORY - LONG - DAY

This room also shows the devastation of the fire. One part is caved-in, having smashed some of the intricate machines with which Dr. Frankenstein used to work. In one corner stands - towering - cemented deeply into the ground - a cyclotron - an atom-smashing machine.
The dust of years has settled over the room. Spiders have found their way into the cave and spun their webs. An operating table stands in the middle of the laboratory. Larry and the monster enter.

129 INT. - LABORATORY - MED. CLOSE

as Larry and the monster come in. The giant gropes his way to the operating table, and pushing away the debris covering it, sits down heavily, turning his enormous face toward Larry.

CONTINUED

129 CONTINUED:

Larry steps closer and looks around:

MONSTER
(sadly)
If Dr. Frankenstein were still alive - he would restore my sight... He would give me back the strength I once possessed - the strength of a hundred men... so that I could live forever!

Larry has walked over to the cyclotron - and he turns now, aghast at what the monster is saying:

LARRY
Don't you ever want to die?

MONSTER
Die? Never! Dr. Frankenstein created this body to be immortal! His son gave me a new brain, a clever brain. I shall use it for the benefit of the miserable people who inhabit the world, cheating each other, killing each other, without a thought but their own petty gains. I will rule the world! I will live to witness the fruits of my wisdom for all eternity!

The monster leans back, gloating over the picture of his brilliant future. But Larry, thinking only of his own tragic life, asks:

LARRY
But if you wanted to die...?

MONSTER
I never think of death. I want to get strong and well -

LARRY
(intensely)
But if you grew tired of living - if the light of day and the dark of night became unbearable to you - would you still cling to this earth through the centuries - with no hope of finding peace? What would you do if you wanted to die?

130 CLOSE TWO SHOT

Larry has walked over to the monster and looks at him, intently, anxiously. For a moment, the monster is stunned by this strange demand. Then he says, proudly:

MONSTER
The story of my creation is written in Dr. Frankenstein's diary. He knew the secret of immortality - and he knew the secret of death!

LARRY
(eagerly)
The secret of death! He knew it - Where is the book? I've got to have it!

The monster eyes him suspiciously with his half-blind eyes:

MONSTER
(doubtfully)
You?... Why should you have it?

LARRY
(persuasively)
I need it - to help us both! (seeing the monster's hesitation)
You said I was your friend... Who else will help you, if I don't?

The monster is still reluctant to trust Larry:

MONSTER
How do I know you won't trick me?

LARRY
(shaking the monster excitedly)
You've got to trust me! The diary will tell how to cure you - how to give you back your strength - your eyesight. You're weak - you couldn't defend yourself if the people from Vasaria attacked you again -

CONTINUED

130 CONTINUED:

MONSTER
(disdainfully)
They can't kill me...

Larry desperately tries to make the monster believe him:

LARRY
But if they catch you - chain you and bury you alive - five rods deep - with tons of earth on your body - where would your power be then?

The monster looks frightened, stunned. Larry repeats, persuasively:

LARRY (cont'd)
Where is that diary?

The monster gets up clumsily, walks toward the door, groping his way:

MONSTER
Come with me...

CUT TO:

131 INT. - STUDY - MED. FULL - DAY

A small room adjoining the laboratory. This too shows traces of the devastating fire which destroyed the upper part of the old building. The walls are blackened by smoke and portions of them have caved in. This was the study of Dr. Frankenstein - where he used to change his clothes and write notes on his experiments, after his laboratory work.
An open cupboard shows several articles of his clothing, still hanging there.
Against the walls are many bookcases - piles of books have fallen out and litter the ground. On the whole, however, the room has suffered little damage from the fire.

Into the scene walk the monster and Larry.

CONTINUED

131 CONTINUED:

The monster gropes his way toward the bookcases, stops at a particular section, and rips away a board with his big hands. A hidden lock SNAPS, SQUEAKING, - the bookcase moves on hidden hinges - and a small hole in the wall is revealed before Larry's avid gaze. Inside stands an iron-bound strong-box.

132 STUDY - MED. CLOSE

as the monster reaches into the hole and feels the box:

MONSTER
Here it is -

As he takes it out, Larry snatches it from his hands and tries to open it:

LARRY
(excitedly)
It's locked. Where's the key?

The monster looks baffled. Larry stares at him - then suddenly turns and runs out of scene, the precious box in his hands. The monster stands still a moment - then moves forward clumsily:

MONSTER
Wait! Don't leave me -
wait! -

He follows Larry, afraid he's run away.

CUT BACK TO:

133 LABORATORY - MED. CLOSE

Larry stands at a work table. With hammer and chisel he tries to pry open the box. The monster walks into the picture and stands beside Larry:

MONSTER
I was afraid you'd run away -

But Larry pays no attention to him. With all his strength, he presses the chisel between the upper and lower lids of the box - and it flies open.

134 CLOSE - TWO SHOT

Larry hastily pulls papers out of the box - with both hands. They are bank-notes. Carelessly he throws them to the ground - picks out other papers - letters - notes - looking at them briefly and discarding them too:

LARRY
(breathlessly)
A diary... Are you sure this is where he kept it?

MONSTER
(worried)
Yes - it was a book with brass clasps -

Larry takes out the last contents of the box. A picture falls to the ground. Larry does not look at it.

LARRY
(hope gone)
It's not here...

The monster picks up the box and feels inside it with his huge hands:

MONSTER
Gone...

LARRY
(in despair)
The fire destroyed it...

The half-blind monster leans against the work-table and says, equally lost and despairing:

MONSTER
It can't be - it must not be...

Larry looks around like a hunted beast - then his eyes fall to something on the ground -

135 CLOSE ON GROUND - THE PICTURE OF ELSA

There lies the photograph of a girl. Larry bends down and picks it up. We see the girl's face and the inscription written below it:

CONTINUED

135 CONTINUED:

LARRY
(reading)
"To my dear father.
Elsa"

136 BACK TO TWO-SHOT

Larry straightens, staring at the picture in his hands - then turns to the monster:

LARRY
Elsa...?

MONSTER
Frankenstein's daughter...

LARRY
(slowly, as hope rises again - and an idea)
Did she die in the fire, too?

MONSTER
No - I remember she escaped. She must still be alive -

LARRY
Then she must know! - where her father hid his secret...

137 CLOSE ON THE PICTURE -

CAMERA SHOOTING OVER LARRY'S SHOULDER, as he gazes at the picture of Elsa again, with renewed hope...

DISSOLVE TO:

138 CLOSE - ELSA - MAYOR'S OFFICE - LATER AFTERNOON

ELSA FRANKENSTEIN, a girl of about 26, handsome and elegant, sits in the Mayor's office in Vasaria. She seems to be slightly nervous about what she has been discussing with the Mayor...

CONTINUED

138 CONTINUED:

CAMERA PULLS BACK INTO MED. CLOSE, revealing the old office in the Town Hall of Vasaria, a place covered with files, a gas-lamp burning in the middle of the room.

(OFF-SCENE NOISES ARE HEARD - from outside, in the village square, come the VOICES of many people busy setting up tables, hanging Chinese lantorns, building a band-stand.. all the preparations necessary for the Festival of the New Wine - which begins this very evening.)

ELSA
And this man wants to buy the ruins of my father's estate?

MAYOR
Yes, that's why I asked you to come here, Baroness. He wanted me to give him your address. Naturally, I refused - following your instructions. But since I know you want to get rid of the property - and all the memories connected with it -

The Mayor looks at Elsa sympathetically. To hide her emotion, Elsa takes off her gloves, puts them in her handbag:

ELSA
And this man told you his name is - Taylor?

MAYOR
Yes - and that's all I know about him -
(looking at the clock behind him, he adds)
He said he'd be here at six...

The clock begins to STRIKE, solemnly - and with the last stroke, the door opens. Elsa and the Mayor turn.

139 MED. CLOSE ON THE DOOR

There in the doorway stands Larry. He is well-dressed

CONTINUED

139 CONTINUED:

(in Dr. Frankenstein's clothes). His face is unnaturally pale, his expression strained. He stands there stiffly, looking at Elsa.

140 INT. MAYOR'S OFFICE - MED. CLOSE - ANOTHER ANGLE

The Mayor gets up and makes the introductions:

MAYOR
Here is Mr. Taylor - the prospective buyer of your property, Baroness Frankenstein -

Elsa looks, spell-bound, at the mysterious character who approaches her, slowly and ceremoniously:

LARRY
Baroness Frankenstein -

He pauses in front of her, looking at her with inquisitive, burning eyes. Elsa feels uncomfortable under his gaze. To overcome it, she speaks lightly:

ELSA
Mr. Taylor - please sit down -

Larry turns toward the Mayor and says commandingly, impatiently:

LARRY
Will you leave us - please -

The Mayor, slightly vexed at Larry's attitude, bows to Elsa:

MAYOR
If you need a witness for the contract, I'm at your service, Baroness...

Elsa bows graciously - the Mayor leaves. Larry waits until the door has closed behind him, then he sits down. Elsa asks:

ELSA
You want to buy our land and its appurtenances...?

CONTINUED

140 CONTINUED:

Larry sits motionless a moment, staring at her. Then, to Elsa's surprise, he answers:

LARRY
I wanted to meet you -

Elsa reacts, disconcerted:

ELSA
I don't understand, Mr. Taylor -

LARRY
(intensely)
I didn't know where to find you. The Mayor refused to give me your address. But I knew you'd come here if I offered to buy the property...

Elsa looks at him, alarmed, but very curious. She decides the best thing is to treat the situation lightly and says, as if she were amused:

ELSA
It's certainly a most unusual way to make an acquaintance, Mr. Taylor. But now that you've gone to so much trouble to meet me - what do you want me to do?

Larry becomes restless - then bursts out with the words which will decide his fate:

LARRY
I want you to give me the records of Dr. Frankenstein's experiments with life and death - the records of the monster's creation!

Elsa gets up, horrified. She never expected such a request:

ELSA
My father's diary...!

CONTINUED

140 CONTINUED - (2):

Larry rises too; his face is drawn:

LARRY
You MUST give it to me!

141 INT. MAYOR'S OFFICE - CLOSE TWO-SHOT

Elsa looks into Larry's eyes - and sees so much misery and despair there, that she replies softly:

ELSA
I don't have any records of my father's experiments - (her eyes grow somber) and if I had - I'd destroy them! My father was a great scientist - but all he created was unhappiness - terror -

But Larry shakes his head and says with desperate urgency:

LARRY
But if I had his records, I'd do nothing but good - believe me!

ELSA
(shaking her head)
Nothing but evil can come of it!

LARRY
I must have them - I must find them --- please help me!

But Elsa steels herself against his pleading and looks at him coldly, distantly:

ELSA
I'm sorry - there's nothing I can do, Mr. Taylor... The house burned down. I have never set foot on that ground again - and never shall. That's all the information I can give you...

CONTINUED

141 CONTINUED:

She picks up her handbag and walks toward the door, just as it opens and the Mayor appears, as if he had been listening.
(The NOISES from outside go on, LOUDER NOW.)

142 REVERSE ANGLE -

The Mayor in the doorway looks toward Larry with obvious dislike, and asks Elsa:

MAYOR
Did you call me, Baroness?

Elsa shakes her head, then says with a forced smile:

ELSA
We decided not to go through with the sale, after all...

The Mayor is about to express his regrets, when suddenly from outside the window, there is a BURST OF MUSIC - light and gay. Elsa stands, transfixed, listening a moment, then she walks to the window.

143 THE VILLAGE SQUARE - FROM THE MAYOR'S WINDOW - MED. LONG - LATE AFTERNOON

The square is being decorated for the Festival of the New Wine. On a stand, the Schrammel musicians are tuning up their instruments. Round about are small tables, each table set in a bower covered with vines, so that its occupants will have some privacy from their neighbors. The tables have no tablecloths. Glasses will be set out later. Chinese lanterns glow, swinging in the balmy evening breeze. A few men are sweeping the square, to prepare it for the dance.
From a horse-drawn wagon, wine barrels are being unloaded - enough of them to drown the population of Vaseria in new wine.

MAYOR'S VOICE
The Festival of the New Wine - it begins tonight...

145 EXT. - VILLAGE SQUARE - FESTIVAL - LONG - NIGHT

It is a few hours later. The people of Vasaria and the surrounding villages are crowding the square, in rustic scenes such as Breughel would paint.

They fill the small booths at the edge of the square. As is customary, they have brought their own food - hams, cases, large loaves of bread... Some people are dancing to the tunes of the Schrammel orchestra... Others mob the stand where Vasec, the inn-keeper and his helpers, pour wine into thick glasses - a river of wine to wet the thirsty throats... Happy VOICES are shouting above the crude MUSIC, and laughter fills the air... Boys hold their girls in their arms inside the wine-draped bowers... Here two drunks begin to quarrel and their neighbors interfere... There the first victims of Bacchus quietly and unobtrusively slide under the table...

146 FESTIVAL - MED. CLOSE - BEHIND THE ORCHESTRA

FOCUSSING ON THE SINGER, a heavy-built man, with a wine-reddened humorous face, who is the master of ceremonies. He sings a folk-song - then - at a wave of his hand - the orchestra changes its tune. The people gather round the orchestra, laughing and amused, their wine-flushed faces looking up toward the singer, who now begins his improvisations...

SINGER
Come one and all and sing a song,
Faro-la-faro-li!
For life is short, but death is long,
Faro-faro-li!
There'll be no music in the tomb,
So sing with joy, and down with gloom!
Tonight the new wine is in bloom!
Faro-faro-li!

CAMERA DOLLIES with the singer, who steps down from the stand now, followed by the violinist only (the bull-fiddle, the zither, and the guitar stay behind). The singer improvises stanzas to the fixed melody, with which the crowd is all familiar. They all join in on the refrain: Faro-la-faro-li, etc. (MUSIC DEPARTMENT - PLEASE CHECK)

147 EXT. - THE WINE STAND - VAZEC AND THE SINGER - MED. CLOSE

Vazec is surrounded by pitchers of wine and scores of glasses, which he has been filling. The singer grabs a glass and slaps Vazec on the tummy. Vazec beams:

SINGER
(raising the glass)
Tonight we toast our happy host,
Faro-la-faro-li,
For he's the man we love the most!
Faro-faro-li!
(poking Vazec in the stomach)
He's barrel-bellied, dipper-lipped -
For drinking wine he's well equipped.
But where's his chest? It must have slipped!
Faro-faro-li...

Vazec holds his fat stomach in pleased confusion. The crowd laughs. The singer tosses off the wine and moves on to a booth.

CAMERA MOVES ON with the singer.

Here Franzec sits with his wife. Franzec is very drunk - and as the singer improvises his song, Franzec tries to get up, raising a bottle of wine in salute - but instead, he glides under the table, where he continues to sip from the bottle, while the singer satirizes him:

SINGER
If Franzec never drank at all,
Faro-la-faro-li,
He might not care for alcohol,
Faro-faro-li.
But since he drinks them by the score,
He loves his bottles more and more, -
He even likes them on the floor!
Faro-faro-li.....

While the crowd laughs, finishing the refrain, the CAMERA GOES ON with the singer to the next booth, where we see another village couple, Rudi and his pretty young wife. They are kissing each other in a fond embrace. As the singer appears at their booth, they break apart in embarrassment. He begins to sing:

148 BOOTH WITH LARRY AND ELSA - MED. CLOSE

Larry and Elsa sit opposite each other at the table. Between them stands a bottle of new wine; their glasses are filled but untouched. We HEAR THE SINGER'S SONG to Rudi and his wife (o.s.):

SINGER (OS.)
Now here's a pair of newly-weds,
Faro-la-faro-li,
With love and kisses in their heads,
Faro-faro-li.
Tonight there's only he and she,
Just one and two, as you can see ---
But very soon they may be three!
Faro-faro-lil

The LAUGHTER OF THE CROWD COMES OVER.

Larry stares at Elsa - but there is no emotion in his gaze -- his thoughts are far away, pondering upon his hopeless future.

Elsa tries to life him out of his strange mood. She does not understand him but makes an effort to be kind:

ELSA
I'm sorry if I was rude
to you, Mr. Taylor...

Larry smiles wanly and this slight lightening of his expression encourages the girl to continue:

ELSA (cont'd)
I can understand that my
father's unhappy experiments
attracted your interest -
as a scientist...

LARRY
(tersely)
I'm not a scientist.

Elsa looks at him with curiosity and she can't help asking:

ELSA
Then - what makes you so
interested in my father's
work?

CONTINUED

148 CONTINUED:

Larry looks down at his hands - and hides them suddenly, as if he were afraid the growth of wolf's hair would reappear. With his hands hidden under the table, he looks up toward the sky. -

149 EXT. - SKY - MOON - LONG

The waning moon is a slender scythe in the dark sky. The time of Larry's transformation into the wolf is not yet.

150 BACK TO MED. CLOSE - LARRY AND ELSA

She looks at him questioningly, strangely touched by his behaviour. She senses his fear and waits for him to explain. He looks at her, trying to find the right words:

LARRY
(slowly)
There's a curse on me...
Your father's diary could
show me how to get rid of it...

Just then, into the picture walks the singer with the violinist.

Larry and Elsa look up, Larry controlling his annoyance with this interruption - and the girl smiling politely to hide her nervousness.

151 LARRY AND ELSA - ANOTHER ANGLE

The singer grabs Larry's glass with a flourish and, bowing to Elsa, he empties it. Elsa smiles and graciously hands him her glass, too. The singer accepts it with a bow of appreciation and, raising it in a toast, improvises a new verse for Larry and Elsa - very politely - in contrast to the crude manner he uses for the provincials:

SINGER
The wine tonight is nobly blest,
Faro-la-faro-li,
By such a lady and her guest,
Faro-faro-li...

CONTINUED

151 CONTINUED:

SINGER (cont'd)
(urging the crowd
to drink with him)
To them a toast! Come drink with me -
That may they ever happy be ---
And may they <u>live</u> <u>eternally</u>!
Faro - fa -

He does not finish the refrain line, for Larry has leaped from his seat, trembling, pale-faced, as if he were about to attack the singer. He has listened to the man impatiently and to the chorus of voices happily repeating the refrain - but when the singer expresses the wish that he may "live eternally" - Larry loses control of his pent-up feelings. He is furious.

The singer, breaking off the song, is stunned. He drops Lisa's glass of wine. The people who had joined in the burden of the song, suddenly become strangely still - while the music at the end of the square goes on a few bars, the musicians not knowing what has happened.

Larry, looking insane in his fear and rage, shouts:

LARRY
Eternally! I don't want
to live eternally!

He steps forward, while the frightened singer retreats:

LARRY
Why did you say that?
Tell me! Why? -

152 MED. CLOSE - ANOTHER ANGLE

As the singer does not answer but just backs away with the crowd, all of whom look at him strangely, Larry comes back to his senses, realizing the wrongness of his outbreak. He looks around at the crowd, mortified. Suddenly he becomes rigid - he stares as he sees:

153 MED. LONG - FROM LARRY'S ANGLE

There, among the villagers, stands Dr. Harley of Cardiff, watching Larry with scientific calm.

154 MED. LONG - FROM DR. HARLEY'S POINT OF VIEW

Larry, over-wrought, startled by this new and unexpected development, looks as if he wanted to escape. Then he gets control of himself and decides to face it out. He goes back to his table and sits down, while Elsa continues to watch him fearfully.

The singer, used to people who act strangely under the influence of drink, turns to the next booth, beginning his song again, - the crowd following him and quickly forgetting the incident.

155 MED. CLOSE - THE TABLE WITH LARRY AND ELSA

Larry has seated himself again, and says, worried and apologetic:

LARRY
I'm sorry, Baroness...

She looks at him with sympathy:

ELSA
You needn't apologize, Mr. Taylor...

A shadow falls over the table. Larry and Elsa look up.

156 CLOSER - THE THREE - FAVORING DR. HARLEY

It is Dr. Harley, who looks at Larry and slowly says:

HARLEY
Good evening, Mr. Talbot!

The girl watches the scene with growing misgivings and embarrassment. Larry gazes at Harley blankly:

CONTINUED

156 CONTINUED:

LARRY
My name is Taylor, sir -
you must be mistaken...

But Harley leans closer and smiles:

HARLEY
I know you by the name of
Talbot - Lawrence Talbot.
You carry your identification
on your forehead...

Turning to Elsa, he points to the scar below Larry's hair-line, and adds:

HARLEY (cont'd)
Pardon my intrusion...
You see, I performed that
operation - I recognize my
own handiwork...

157 MED. CLOSE - ANOTHER ANGLE - THE THREE

Larry gets up - he looks into Harley's eyes - undecided whether to confirm or deny the doctor's statements. Harley holds Larry's gaze - like a duelist watching his opponent... Larry suddenly gives in. Turning to Elsa, he introduces the doctor:

LARRY
This is Doctor Harley from
Cardiff - Baroness Frankenstein...

Elsa, relieved at the easing of the tense situation, replies, very lady-like and smooth:

ELSA
How do you do, Doctor Harley -
won't you sit down...

(The singer's VOICE COMES OVER FROM A DISTANCE NOW - but the words of his song cannot be distinguished any longer. The CROWD REPEATS the burden of the SONG - the MUSIC IS PLAYING.)

HARLEY
Thank you...

CONTINUED

157 CONTINUED:

He sits down near Elsa, still watching Larry... Vazek, the inn-keeper, brings new glasses and wine. As he puts them in front of Larry, he scrutinizes Larry's features, trying to remember where he saw him before; but he does not connect Larry with the unkempt, unshaven man Maleva had brought to his place.

Larry does not pay any attention to Vazek; he gazes back at Harley and asks:

LARRY
How do you happen to be here, Doctor?

HARLEY
(politely)
I've been looking for you, Mr. Talbot - and you were easy to find...

Larry looks at him wonderingly. Harley, choosing his words carefully, so as not to give too much away to Elsa, continues:

HARLEY (cont'd)
I followed the cry of the wolf!...

And taking some newspaper clippings from his wallet, he starts to read from them. Elsa looks at the doctor with alarm; she does not understand what he means - but she feels the undercurrent of menace in Harley's voice:

HARLEY (cont'd)
The newspapers told me where to look for you...
(he reads)
Fontainbleu - that's near Paris w... Aachen - that's at the frontier of Belgium... Elrad - that's in Bavaria... and Vasaria...

He puts the papers back - and looks at Larry ~~questioningly~~ somberly:

HARLEY (cont'd)
I simply followed that trail - and found you...

CONTINUED

157 CONTINUED: -2-

LARRY
You're very clever, Doctor Harley...

As he looks at the doctor bitterly, the MUSIC OFF-SCENE CHANGES TO A DANCE.

158 BAND-STAND - MED. CLOSE

The singer mounts the musicians' platform again and starts to SING to the strains of a "SCHWADABUSPFERL" (a folk-dance).

159 FLASH - THE PEOPLE DANCING

as they gaily go into the folk-dance.

160 RUDI'S BOOTH - MED. CLOSE

Vazec walks over to the booth where Rudi is sitting and beckons him silently. Rudi puts down his glass and gets up. Vazec talks to Rudi, pointing with his head toward Elsa's booth. Rudi nods, hesitatingly - but goes out of the scene - in the direction of Elsa's booth.

161 ELSA'S BOOTH - MED. CLOSE

Harley turns to Elsa and says, to her surprise:

HARLEY
Mr. Talbot is returning to England with me -

LARRY
(a threat in his voice)
England? I don't think I'll ever go back there...

She feels very uncomfortable between the two men, the meaning of whose words she cannot follow. She looks up, as Rudi enters the picture. Courteously, but with determination, Rudi approaches Elsa. The men look at him in surprise:

CONTINUED

161 CONTINUED:

RUDI
(with a bow to Elsa)
Will you give me the honor of the next dance, Baroness?

Elsa gets up at once, glad to leave the two others:

ELSA
Of course...

Then, as the men rise, she says:

ELSA (cont'd)
At our New Wine Festival, it's a man's privelege to ask any girl for a dance...
(and adds smilingly)
- and vice-versa...

She leaves with Rudi - both dancing out of the picture.

162 CLOSE ON LARRY AND HARLEY

As they now talk openly - fast - and in undertones:

LARRY
Why have you followed me?

HARLEY
You're a murderer, Talbot!

Larry laughs sarcastically:

LARRY
Prove it!

HARLEY
You're insane at times - and you know it! You're sane enough now to know what you're doing - why don't you let me take care of you?

CONTINUED

162 CONTINUED:

LARRY
(with a derisive snort)
And you think everything would be all right if you put me in a lunatic asylum?

HARLEY
You know that's where you belong - that's the only thing to do!

Larry stares at Harley with hatred and disdain:

LARRY
That wouldn't help. I'd only escape again - sooner or later -

HARLEY
But we might cure you - might prevent you from -
(he stops, holding back the words "murdering again")

Larry bends forward and says with tragic emphasis:

LARRY
I only want to die, Harley! That's why I'm here. If I ever find peace, it will be here!

His voice echoes his desperation. Harley leans back, watching Larry with the eyes of an alienist.

LARRY (cont'd)
You understand, Harley... Why don't you help me?

HARLEY
How?

LARRY
Doctor Frankenstein left a diary... he'd recorded the secret of life and death...

163 BEHIND THE BOOTH - CLOSE

Unseen by Larry and Harley, Vazec stands, listening. He suddenly remembers where he saw Larry before. He walks away, stealthily.

164 FESTIVAL - THE DANCERS - FULL SHOT - NIGHT

The dancers, whirling around to the tunes of the orchestra.

165 EDGE OF THE SQUARE - MED. CLOSE

A young couple - Varja and a young peasant boy - dance into the picture. The boy stops and pulls the girl ardently into the dark night, away from the others.

As soon as they have disappeared, Rudi and Elsa dance into the shot. Just then, the music STOPS. Elsa seems to be glad of the pause. She smiles - but tiredly.

ELSA
That was fun, Rudi...

The boy looks around and as he does not see Vazec yet and the music begins again, says:

RUDI
Then one more dance...

ELSA
Thank you, no - I don't want to monopolize you! What will your girl think of us?

Just then Vazec walks by - Rudi sees him - and at once says to Elsa:

RUDI
Then let me dance you back to your table...

He puts his arm around Elsa again and dances her out of scene.

CUT TO:

166 THE BOOTH WITH LARRY AND HARLEY - CLOSE

Larry, bending forward toward the doctor, says grimly, his voice a hoarse whisper:

LARRY
Don't you understand this is my only chance to end this ghastly existence? If I can find out Dr. Frankenstein's secret - I can break this curse and find peace in everlasting death...

HARLEY
That's morbid - and you feel that way because you're mentally ill... Besides, Dr. Frankenstein's experiments were rather bizarre. Medical science never acknowledged them.

LARRY
(bitterly)
Of course not! You won't acknowledge anything that isn't in your text-books. Why don't you talk to that girl - his daughter? She could tell you about things her father did - things you never heard of in your medical schools!

HARLEY
(determined)
There's no time for this nonsense. The moon will be full again soon and you should be behind bars!... I'm appealing to your better nature, Talbot, while you can still think normally. Come back with me!
(then with a threat in his voice)
Or do you want me to have you arrested here - where I can't help you?

CONTINUED

166 CONTINUED:

LARRY
(desperately)
Isn't there anyone in the whole world who can understand...!

Just then, Rudi and Elsa return to the table. The men get up politely. Elsa, smiling, her face flushed from the dance, says, as she sits down:

ELSA
Why don't you dance - and why those serious faces?

At this moment, a CRY OF TERROR AND DESPAIR COMES THROUGH THE NIGHT:

VARJA (O.S.)
Help... Help...!

Faintly the cry is heard above the music and the noise of the crowd. Rudi, Elsa, Larry and Harley hear it - they turn in the direction of the desperate voice. -

167 FESTIVAL - FULL SHOT

As the cry is repeated - some people stop dancing. The MUSIC STOPS too. A deadly silence settles over the crowd:

VARJA AND THE YOUNG MAN (O.S.)
The Monster!... The Monster!

168 PART OF THE SQUARE - MED. CLOSE

Varja and the young man come rushing into the scene, in terror, breathless, crying out:

VARJA AND THE YOUNG MAN
The Monster!... The Monster!

Varja nearly breaks down, as she reaches the people and safety. There is a MURMURING of HORROR from the crowd.

169 THE VILLAGE SQUARE - LONG - NIGHT

Toward the square - out of the night - walks the Monster, half-blind, groping its way toward the lights. As it comes nearer, SHOUTS ARE HEARD -

170 THE SQUARE - MED. LONG

The crowd surges back, away from the monster, in panic and flight -

171 MED. CLOSE - NEAR LARRY'S BOOTH

Larry jumps up as he sees the monster (o.s.). He pushes the table away - the glasses and bottles crash to the ground. Elsa and Harley have jumped up too - Elsa instinctively grabs Harley's arm for protection, as Larry runs out of the picture. Rudi rushes away in opposite direction.

172 THE SQUARE - MED. FULL

As the crowd, in panic, flees. People in booths upset tables and chairs in their terror.

QUICK CUT:

173 FRANZEC - MED. CLOSE

As he drunkenly tries to get up on his tottering legs -

CUT TO:

174 THE WINE-STAND - MED. CLOSE

A group of young people crowding in behind the bar, hoping to find safety from the monster. Vazec, the inn-keeper, picks up a heavy bung-hole-starter as a weapon -

CUT TO:

175 THE SQUARE - MED. CLOSE

as the monster moves heavily into the area lighted by the Chinese lanterns.

176 OTHER PART OF SQUARE - MED. FULL

where the people are running in headlong flight.

177 NEAR MONSTER - MED. CLOSE

Larry has reached the monster. He finds himself close to a horse-drawn truck which has brought the wine-barrels to the square.
Larry grabs the monster's arm and pulls him toward the truck, crying out:

LARRY
Here - come with me - quick!

The monster recognizes him - it's Larry he was looking for - and with a smile on his ungainly face, he turns clumsily. Larry pushes him toward the truck -

178 THE SQUARE - MED. CLOSE

Some men - including the Mayor - Rudi and others - are grabbing weapons - whatever they can pick up - heavy sticks of wood - pitch-forks - chairs - organizing themselves to attack the monster.
Vazec runs in to join them, with his bung-starter.

179 THE SQUARE - FULL SHOT

Some of the people are in full flight. The men in above scene rush toward the monster - just as Larry is pushing him onto the truck and climbing up himself -

180 THE TRUCK - MED. CLOSE

Larry, jumping on the driver's seat, grabs the reins, whips the heavy brewery horses into a gallop, and drives with the monster toward the hills.

181 EXT. - THE MOVING TRUCK - NIGHT

The wildly careening truck is seen from the rear as Larry drives it toward the hills with the monster. Some of the barrels bounce off the truck, crashing to the ground, a danger to the pursuers who are running after the truck - but have to stop now - to protect themselves.

182 REVERSE ANGLE

The truck with the monster - Larry driving the frightened horses to greater speed - disappears into the night - while the men, brandishing their weapons, try to run after it, impeded by the falling barrels...

DISSOLVE TO:

183 INT. - INN - MED. FULL - NIGHT

The inn is jammed with villagers, men and women, who have sobered up, their high festival spirits changed to fright and forboding.

A wild discussion is going on - no word can be understood - but it is clear that the reappearance of the monster is what they are talking about.

194 INN - MED. CLOSE

The door opens and some men enter - the returning posse of villagers who had tried to pursue the monster. They are tired and downcast by the failure of their search.
At once the voices die down - the villagers stare at the newcomers dejectedly.

185 ANOTHER ANGLE - MED. CLOSE - NEAR BAR

As the men wordlessly take their seats, putting down their weapons, the Mayor, who led the posse, speaks:

MAYOR
No sign of them... We must wait until morning...

CONTINUED

185 CONTINUED:

Vazec, who has not been with the pursuers, but stands behind his bar, selling drinks, shouts:

VAZEC
It's clear to me they're hiding in those ruins!

Rudi, who had just sat down, jumps up angrily:

RUDI
Then why don't you go up there and search? Do you know your way through those dark catacombs? I don't! Much as I want to kill the monster, I'd hate to crawl around there in the black of night...

Vazec shouts wildly:

VAZEC
What about that Frankenstein girl? She can lead us - she's lived there!

The men and women jump up - and Franzec shouts:

FRANZEC
That's right! Let's bring her down here!

The men storm toward the staircase which leads to the room where Elsa is staying. But the Mayor steps in front of them, blocking the stairs.

186 THE INN - MED. CLOSE ON STAIRCASE

The Mayor blocking it with his body, while the crowd angrily murmurs in front of him:

MAYOR
Stop! -

He lifts up his hands and commands silence:

CONTINUED

186 CONTINUED:

MAYOR (cont'd)
There's no need for all of you to storm her room - she'll come down if I ask her -

Vazec, who was the first to arrive at the stairs, shouts:

VAZEC
Why should we treat her so fancy? She's a Frankenstein!

The crowd grunts its anger toward that name. But the Mayor says angrily to the half-drunk Vazec:

MAYOR
She's a young lady who has done no harm to us... Stay here!

And without another word, he turns and walks up the stairs, while the crowd stays behind, impressed by his authority.

187 INT. - SMALL ROOM IN THE INN - MED. CLOSE - NIGHT

The room is sparsely furnished - a bed, a chair, a bureau with an earthen wash-bowl and a jug of water. Elsa's elegant luggage stands about...
Elsa is sitting on the only chair, while Harley stands near the window, looking at her with sympathy. From downstairs, the threatening NOISE of the excited crowd, talking again, COMES OVER.

ELSA
(unhappily)
I wish I could undo what my father did... I wish I could help these poor people...

Harley walks over to her and says with sympathetic kindness:

HARLEY
If I can be of any help...

The girl looks up with a forlorn smile, as Harley adds:

CONTINUED

187 CONTINUED:

HARLEY (cont'd)
Please think of me as your friend...

Elsa looks at him, fighting tears, and stretches out her hand, which Harley takes.
Just then, STEPS COME CLOSER and there is a KNOCK on the door. They turn toward it - Elsa withdraws her hand and calls out:

ELSA
Come in -

188 ELSA'S ROOM - MED. CLOSE ON DOOR

as the Mayor enters. He stops, looks at the girl and says quietly:

MAYOR
The men downstairs would like to talk to you, Baroness -

Elsa gets up at once and Harley steps close to her. As she walks to the door -

CUT TO:

189 THE INN - MED. FULL - NIGHT

CAMERA FOCUSSES on Vazec and crowd, from doorway. Staircase is in b.g.
Vazec, feeling his power over the crowd, now that the Mayor has gone upstairs, stands on a chair, still half-drunk, a wild glow in his eyes:

VAZEC
- and that man who helped the monster to escape - what is he doing here? Who is he? Where did he come from? -

And into the silence he tosses his answer, triumphantly:

CONTINUED

189 CONTINUED:

VAZEC (cont'd)
I know this much about him - that old gypsy witch brought him here! - I remember very well - it was the day the wolf killed my poor girl!...

The crowd murmurs angrily. Cuno, the policeman, jumps up and shouts:

CUNO
The gypsy woman's still locked up in prison. Let's find out what she knows about all this! -

He turns and dashes to the door, followed by Rudi.

190 MED. CLOSE - THE STAIRCASE

as Elsa and Harley, followed by the Mayor, come down. They look with alarm at the angrily murmuring crowd.

191 FROM ELSA'S POINT OF VIEW - MED. CLOSE

The men and women look up at her, hatred in their eyes. Vazec points at her:

VAZEC
There's the daughter of the accursed Frankenstein's!

The crowd surges forward menacingly, growling.

192 THE INN - MED. FULL - NIGHT

Elsa, Harley and the Mayor in f.g. as Vazec and the crowd press toward them angrily. Elsa turns toward Harley helplessly, as Vazec comes closer, shouting:

VAZEC
That name has brought nothing but misery and misfortune to our village! We want an end to it - do you hear? - tonight!

CONTINUED

182 CONTINUED:

Harley steps forward and says quietly:

HARLEY
The Baroness and I want nothing but to help you -

VAZEC
(interrupting fiercely)

Listen to him! He's lying! I heard him this evening - talking to that stranger about insanity and murder! I heard it with my own ears -

Harley breaks in with the authority of a doctor, used to handle excited people. Gazing calmly at Vazec, he says:

HARLEY
Don't get excited, my good man. You won't get anywhere by raving -

The Mayor at once supports him:

MAYOR
Doctor Harley is right. To find and destroy the monster, we must have a plan -

VAZEC
But we know it's hiding in the Frankenstein ruins -

Elsa steps closer to Harley and says quietly:

ELSA
I can lead you down there if you want me to - I know those cellars well -

But Vazec, taken aback by this spirit of co-operation, which pushes him into the background, shouts with hatred:

VAZEC
Don't be fooled! You can't trust them - they're all in this together!

193 INT - MED. CLOSE - ANOTHER ANGLE

as the door opens and Cuno and Rudi enter, pushing Maleva in front of them. The old woman looks weak and tired, but a defiant fire glows in her eyes:

The people turn as she enters. Vazec points at her and shouts toward the doctor:

VAZEC
And the gypsy! She belongs to your gang of murderers, too!

Cuno shoves the old woman cruelly and shouts close to her face:

CUNO
Do you know these people? Speak up - old witch!

MALEVA
I never saw them before...

Harley makes his way through the crowd, pausing before Maleva. Her gypsy dress reminds him of the woman Larry was looking for. He asks her:

HARLEY
What is your name?

MALEVA
Maleva...

Harley stares at her, remembering when he last heard her name - when Inspector Owen and he were searching out Larry's identity in the Welsh village.

HARLEY
Maleva!

Vazec pushes himself through the crowd and pointing at the doctor, shouts:

VAZEC
See - he knows her!
(turning to the Mayor)
Why don't you arrest them - all of them? Lock them up - these murderers!

CONTINUED

193 CONTINUED:

At once the crowd is on Vazec's side. Only a few level-headed people stand by the Mayor, who steps forward and says with a threat in his voice:

MAYOR
As long as I am the Mayor of Vasaria, justice will be preserved! I will decide what is to be done in this community!

Cuno, the policeman, steps to his side, his gun in hand. A few others follow suit. The disgruntled crowd suddenly becomes uneasy and silent.

The Mayor, pleased with his success in quelling the incipient outbreak, now tries to reason with them:

MAYOR
Haven't we tried before to get rid of the monster by force? We burned down the sanitarium - but still we didn't destroy Frankenstein's fiendish creation. We must be more clever this time - let's use our brains for once! -

Vazec, who sees he is losing ground, yells wildly:

VAZEC
Whose brains? Yours? I'd rather depend on my fists!

But the people want to hear the Mayor's plan:

MAYOR
There's no use storming the ruins - we must pretend to make friends with the monster -

VAZEC
(sarcastically)
Why not elect it Mayor of Vasaria?

But as nobody listens to him, he turns and walks away. To clinch the Mayor's hold on the people, Harley says:

CONTINUED

193 CONTINUED - (2):

HARLEY
The monster was created artificially - it must be destroyed by the same means -

The people indicate their assent. Elsa says:

ELSA
I'll take you to the ruins now -

HARLEY
I'll go with you, of course -
(to the people, with conviction)
I promise you - if you'll only help me - I'll rid Vasaria of this curse once and for all!...

DISSOLVE TO:

194 INT. RUINS - UNDERGROUND STUDY - (AS IN 131) - MED. FULL - EARLY MORNING

On the ground, propped up by pillows and covered with blankets (found in Frankenstein's closet) lies the monster, motionless. Only his labored BREATHING is HEARD.
At the fireplace, Larry pushes another log onto the flames, which throw a flickering light through the room.
Larry has cleaned up the study as well as he could - put the books back onto their shelves, closed the cupboard...

195 STUDY - MED. CLOSE

Larry, at the fireplace, turns and looks at the monster and says bitterly:

LARRY
Why did you come down to the village? Now they'll hunt us again -

CONTINUED

195 CONTINUED:

The monster turns his ugly face toward the fire, beads of sweat on his forehead:

MONSTER
I was afraid you'd left me - I thought you'd found that diary - and run away -

Larry gets up, walks over to the enormous, prostrate body:

LARRY
(bitterly)
You think you're so clever - Frankenstein gave you a cunning brain, did he? But you're dumb! You've spoiled our only chance -

Suddenly he stiffens, listens, as from somewhere outside a VOICE CALLS. The monster lifts his head -

HARLEY'S VOICE (O.S.)
Talbot!... Talbot!

Larry runs to the exit - but the monster says, fearful:

MONSTER
Don't leave me - don't go! I'm weak... They'll catch me and bury me alive!...

Harley's VOICE COMES CLOSER:

HARLEY'S VOICE (o.s.)
Talbot!... Where are you?

Larry stands motionless.

MONSTER
(whispers)
Put out the fire! The smoke will give us away -

CONTINUED

195 CONTINUED:

HARLEY'S VOICE (O.S.)
(closer now)
Talbot! We're here to help you - we can give you what you're looking for! Where are you?

Larry runs toward the exit.

196 EXT. - THE RUINS (AS IN 114) - MED. CLOSE - EARLY MORNING

In the early dawn stands Harley, Elsa beside him; behind them is Maleva, wrapped in her thick woolen shawl.

HARLEY
(calling)
Talbot! Come out - we're your friends -

Maleva points to the smoke coming out through the ruins - the smoke of the fire Larry has kindled:

MALEVA
They must be there - where the smoke comes from -

Harley and Elsa walk over toward the direction indicated. Just then a breeze shifts the smoke - and before them stands Larry, tall, silent, a club in his hands.

HARLEY
(relieved)
There you are!

Larry looks the group over and says gruffly:

LARRY
What do you want?

Elsa steps toward him:

ELSA
You wanted to find my father's diary... I'll show you where it is hidden -

197 EXT. - RUINS - MED. CLOSE - ANOTHER ANGLE

Larry looks at her, searchingly, and then at Maleva, who stares at him with sad, old eyes:

MALEVA
She speaks the truth, my son!

Larry, after a moment's hesitation, turns and says:

LARRY
(hoarsely)
I have to trust you...

They start toward the underground portions of the ruin -

198 INT. - UNDERGROUND STUDY - MED. CLOSE - DAY

The monster, hearing steps approach, gets up, clumsily. Grabbing a chair, he breaks off one of its legs as if it were a match. Holding the chair-leg as a club, he looks toward the door.

199 STUDY - REVERSE ANGLE

Larry, followed by Harley and the two women, enters. Larry sees the monster's threatening attitude and says sharply:

LARRY
Take it easy!

MONSTER
Oh, it's you...

Larry walks over to the monster and takes the piece of wood away from him, throws it into the fire. The monster stares toward the others, half-blind, wondering who they are.
Elsa has stopped near the door. She cannot suppress her horror - dreadful memories come back to her as she sees once more her father's creation. Maleva, nearby, consolingly puts her hand on the girl's arm. But Harley, after having overcome his first shock, boldly walks over to the monster.

___. CLOSE - NEAR MONSTER

The monster looks at Harley with suspicio
to fight. Larry speaks sharply again:

LARRY
This is Doctor Harley -
he has come to help you -
to make you well...

The monster slowly bends down to look at Har
with his half-blind eyes:

MONSTER
(hopefully)
To make me well - to give
me back the strength of a
hundred men?

Harley, who now gets a close look at the man-ma
apparition, cannot hide his amazement.

201 STUDY - CLOSER

HARLEY
(lying to Monster,
according to his plan)
Yes - that's why I'm here...

But as he gazes at the giant, it is clear that Dr.
Harley is fascinated by this phenomenon - his
scientific curiosity is unleashed. He takes the
monster's arm, pushing up the sleeve of the burned,
torn clothes, and stares at it wonderingly - this
arm put together from parts of human bodies - the
stitches of the surgeon's needle still plainly
visible. Then Harley looks at the monster's face,
gently moving the ugly head and touching the steel
bar which runs straight through the giant's throat.

MONSTER
It's my eyes - I can scarcely
see...

Harley starts to examine the monster's eyes.

202 CLOSE ON ELSA - MALEVA NEARBY

Elsa looks toward the doctor, watching him with growing apprehension. CAMERA PANS as she walks over to him and says in a soft voice:

ELSA
Doctor Harley!

The monster moves his face toward her, listening. Harley, realizing he has shown too much interest in the monster, controls himself at once and turns:

HARLEY
Yes...?

He sees the girl's perplexed, pleading expression. Just then, Larry walks up to her and in a voice of suppressed excitement, says:

LARRY
The diary! Where is it?
You said you know where
your father hid it...

The girl nods and walks toward the book case.

203 STUDY - NEAR BOOK CASE - MED. CLOSE

The girl moves to the book case - just as the monster had done in earlier scene. Larry and Harley follow her into the shot. Larry calls out in despair:

LARRY
It's not in there! I know -

The shelf moves - as it did before - showing the empty niche where the steel box was hidden. But now the girl presses a hidden spring - and the wall snaps back -

204 CLOSE - ANOTHER OPENING BEHIND BOOKCASE

There - bound in strong leather and steel bands - lies the Frankenstein diary. Larry rushes forward, pulls the tome out of its hiding-place and says breathlessly:

LARRY
The secret of life -
and death!...

DISSOLVE TO:

205 INT. - LABORATORY - FRANKENSTEIN RUINS - FULL - DAY

Same set as in 123. At a charred table sit Harley and Elsa. Nearby sits Larry, head forward, eyes glued on Harley's lips. In a corner, Maleva crouches, draped in her thick shawl, like a mummy in its wrappings.
Harley is bent over the book, reading, deeply absorbed by this record of the monster's creation.

206 MED. CLOSE - HARLEY, ELSA AND LARRY

HARLEY
(reading)
"Matter ages because it loses energy... This artificial body I have created has been charged with super-human power, so that its span of life will be extended. Its life-time will equal the lives of more than a hundred ordinary human beings... This, my creation, can never perish... unless " -

Harley looks up - into Larry's anxious eyes - then into Elsa's - and then he turns back to the pages:

HARLEY (cont'd)
(reading)
"- unless its energies are drained off artificially - by changing the poles from plus to minus..."

Larry jumps up and walks over to the table:

LARRY
If that's the secret of life - what good is it to me? I wasn't created artificially - I'm a human being - my heart pumps real blood! What are you going to do to end my life?

Harley looks at him, his eyes far away, then turns back to the book:

CONTINUED

206 CONTINUED:

HARLEY
Energy, which cannot be destroyed, can be transmitted...

Larry, looking half-mad in his feverish desire to understand, says:

LARRY
Then the energies of my body - they can be drained out too!

He looks around - at the instruments nearby:

LARRY (cont'd)
Frankenstein did it - with these instruments...

207 LABORATORY - NEAR INSTRUMENTS - MED. CLOSE

as Larry walks up to one of the instruments, whose wiring was destroyed by the fire and now hangs like spider's threads from the ceiling:

LARRY (cont'd)
The fire didn't destroy the steel -

He turns a dial and says feverishly:

LARRY (cont'd)
They must still work - why don't you make them work, Harley! They'll deliver me from this curse that forces me to live forever!

208 LABORATORY - CLOSE TWO SHOT

Harley looks toward Larry blankly, his thoughts far away, as if he hadn't heard Larry's plea. Then he turns back to the book.
As Harley bends over it, Elsa's head enters the picture. While Harley stares at a diagram, trying to understand its meaning, Elsa watches him with mounting alarm and suspicion:

CONTINUED

208 CONTINUED:

ELSA
When you were talking to the monster - I was afraid you meant what you said...

Harley turns to her, his thoughts interrupted:

HARLEY
What did I say?

ELSA
You said you'd save him!

HARLEY
(abstractedly)
Of course I can't - I mustn't... Still - to kill him...!

He sighs, troubled, then gets up.

209 MED. CLOSE

Harley steps into the middle of the laboratory and looks up at the ceiling -

CAMERA PANS to show what Harley sees: the electric wires - the flat and thick ones for the ampere load - the thin ones for the high-tension - form a maze of twisted copper.

CAMERA PANS AROUND AND DOWN TO HARLEY AGAIN - Elsa watching him - as he says, as if to himself:

HARLEY
It shouldn't be difficult to connect those wires again -

He walks over to the partly burned machines.

210 LABORATORY - MED. CLOSE NEAR MACHINES

as Harley steps close to an amplifier, he says:

HARLEY
I'll need these machines... I'll have to repair them...

DISSOLVE TO:

211 EXT. - A RAILWAY RAMP AT THE VASARIA STATION - DAY

Two husky men wheel a huge wooden box toward the CAMERA. A painted inscription on it can be read, as the box moves into CLOSE-UP:

"FÜR: DR. F. HARLEY,
VASARIA.

FRAGILE

VON: MASCHINEN FABRIK ULM"

The writing blots out the lens in a

DISSOLVE TO:

212 VAZEC'S INN - MED. FULL - NIGHT

An oil-lamp hanging from the smoke-stained ceiling shines on a round table where some of the respectable citizens of Vasaria sit behind their glasses of wine. A young girl, refilling the glasses from a pitcher as quickly as they are emptied, circles the table. The men are the Mayor, Rudi, Franzen, Cuno, and Vazec, the inn-keeper.

213 INN - MED. CLOSE

Vazec's face is flushed with anger; he bangs his big fist on the table, so that the glasses begin to dance, and he says in a hoarse, wine-sodden voice:

VAZEC
Machines! What does Harley need machines for? Remember Doctor Frankenstein - he ordered machines too! I tell you - that English doctor is no better than Frankenstein himself!

214 INN - AT TABLE - ANOTHER ANGLE

The Mayor looks at Vazec angrily and says:

CONTINUED

214 CONTINUED:

MAYOR
Always grumbling, Vazec, always complaining! We must trust the doctor - what else can we do?

RUDI
But doesn't it strike you as strange that Harley and that Frankenstein girl never tell us what they're doing up there?

Cuno, the policeman, lights his pipe contemplatively and puts in his opinion:

CUNO
If it weren't for that old gypsy witch, driving her wagon down here now and then to buy their provisions, we'd never see any of them -- and she won't even answer a question! I think we ought to go up there and see for ourselves -

But the Mayor shakes his head:

MAYOR
They're not harming us - it's none of our affair - what goes on there -

VAZEC
Are you going to wait until disaster strikes us again? I'll tell you what we ought to do -

215 INT - CLOSE ON VAZEC AND THE MAYOR AT TABLE

the other men in the b.g. Vazec dips his finger into the wine, and as he continues to talk, he illustrates his words by drawing a picture with his wet index finger on the wooden table.

CONTINUED

215 CONTINUED:

VAZEC
Here are the ruins...
Down in there are - all of them...
Here the underground stream
runs - the stream that drives the
turbines Frankenstein installed...

216 MED. CLOSE - ANOTHER ANGLE

Vazec looks up, sees the faces of the men turn toward him interestedly, and swollen by his importance, he goes on:

VAZEC
But the water comes from here...

He draws a line to represent the mountain, then a line from that:

VAZEC (cont'd)
- to the dam - here...

and lowering his voice, he adds:

VAZEC (cont'd)
Blow up that dam - and they'll
all drown like rats! All of
them!

And with a sweep of his hand, he wipes out the wet drawing, and looks up triumphantly. There is a pregnant silence.

The Mayor gets up slowly and throws a coin on the table:

MAYOR
You're drunk, Vazec - that's
why I don't take your words
seriously -

and as he grabs his hat, he adds, threateningly:

MAYOR (cont'd)
Otherwise, I'd arrest you for
conspiring to endanger the
lives of this community!

CONTINUED

216 CONTINUED:

He looks at the other men silently, and one after the other gets up, putting down a coin. They all leave.

217 THE INN - CLOSE ON VAZEC

Left alone, Vazec looks after them - hatred in his eyes...

DISSOLVE TO:

218 INT. - UNDERGROUND STUDY - MED. CLOSE - NIGHT

The monster, dressed by Harley in a white operating gown, sits motionless, like a Tibetan god, leaning his gigantic form against the wall, and watching Larry.
Larry is pacing the floor nervously. Suddenly he stops - as the RUMBLE of the melting ice (o.s.) makes the floor TREMBLE.

LARRY
What was that?

MONSTER
The ice is melting...
The water will be rushing
down soon and turning the
turbines... The machines will
work again - and the Doctor
will make me strong once more!

The monster gets up and steps closer to Larry. Lifting his hands to his eyes, he says with a slow and heavy tongue:

MONSTER (cont'd)
Then I shall see again -
and be fit to rule the world!

The RUMBLE of ice is repeated again, STRONGER NOW.

219 MED. CLOSE - ANOTHER ANGLE

The door opens and Maleva appears. She is carrying a tray of food, which she puts down on a table. As the monster walks back to his corner, Larry turns to Maleva:

LARRY
Maleva...

The old woman turns her impassive face toward him, as Larry stretches out his hands toward her:

LARRY
(desperately)
I/feel the spell beginning - can
I don't want to live through
that again...!

MALEVA
(nodding somberly)
The moon will be full tonight,
my son...

LARRY
(wildly)
I can't endure it again -
I can't!

He suddenly turns and runs out of the room, crying:

LARRY (cont'd)
HARLEY!... Harley!...

The RUMBLE of the ICE COMES OVER like a distant thunderstorm.

220 INT. - LABORATORY - MED. FULL - NIGHT

The laboratory has changed considerably. Though still showing traces of the big fire - blackened walls, cracked ceiling, half-burned beams, - the instruments are now repaired, two surgery tables stand parallel to each other, with the electrodes attached to wires.
Harley is connecting a coil to an amplifier, when he hears Larry calling:

LARRY (O.S.)
Harley!... Harley!

He turns -

221 LABORATORY - MED. CLOSE

Larry comes running into the laboratory - just as Elsa enters from the opposite side. Larry runs up to the doctor, his face distorted with fear, and cries out in agony:

LARRY
Tonight - you must do it tonight!

222 CLOSER - ON HARLEY AND LARRY

Harley looks at Larry quietly and answers:

HARLEY
I'm setting the machinery. You'll be all right, Talbot - everything will be ready for you in a little while...

LARRY
There's so little time! I don't want to live through this night!

Elsa approaches as Harley answers Larry comfortingly, as if he were talking to an excited patient:

HARLEY
Yes, Talbot - I know... (and adds soothingly) Now I have work to do - you mustn't bother me...

A change comes over Larry. His excitement is replaced by a threatening sullenness:

LARRY
I warn you - it must be tonight!

He turns and walks stiffly out of the room.

Harley turns to Elsa. She looks after Larry with alarm - then says to the doctor:

CONTINUED

222 CONTINUED:

ELSA
Why don't you lock him up - so you can give your full attention to doing what you promised - destroying the danger of the monster!

Harley takes out his handkerchief and wipes his face. He suddenly shows strain and near-exhaustion.

HARLEY
I will, Elsa - please - I know what I have to do -

ELSA
But what about Talbot? He's insane!

Suddenly a voice says from the corner of the room, as Maleva enters the SCENE:

MALEVA
Insane? He's not insane...

She wraps her shawl closer around her old shoulders, as if she felt cold:

MALEVA (cont'd)
He simply wants to die... That is all he asks of the Doctor -

ELSA
Are you asking Doctor Harley to kill a man?

MALEVA
It would not be murder... It would be an act of grace to deliver this unfortunate soul from the curse of such suffering...

Elsa and the doctor stare at the old woman, who continues:

MALEVA (cont'd)
My powers have failed - but my prayers will be answered!

223 LABORATORY - MED. CLOSE - NIGHT

Maleva turns and walks out. Harley impatiently goes back to his work, walking over to the switchboard, pulling a switch and watching the instruments. Elsa watches him.

CUT TO:

224 EXT. - MOUNTAINSIDE - (MINIATURE) - NIGHT

The sluice gates, controlling the flow of water from the dam, open slowly and a small stream of water, increasing in volume gradually, shoots out of the half-open gates.

CUT BACK TO:

225 INT. LABORATORY - MED. CLOSE - (ALL SCENES FROM HERE TO END ARE NIGHT)

Harley at the switchboard. The RUMBLE of the water increases and as Harley moves some other switches, the electrical instruments show the increasing load. The turbines, beginning their mournful chant, MOUNTING TO A HIGHER PITCH, indicate the greater power output. Electric discharges appear between the copper poles above the instruments.

Elsa enters the shot, watching Harley with suspicion. And for the first time, she calls his name above the din:

ELSA

Frank!

Harley shuts off the instruments and turns:

HARLEY
(impatiently)

Yes?

He looks changed, nervous at being interrupted in his work. But Elsa takes him by the shoulders and turns him toward her:

CONTINUED

225 CONTINUED:

ELSA
Listen to me, Frank...

Harley looks at her silently, his expression stern and inaccessible to her pleading:

ELSA (cont'd)
I saw my father become obsessed by his genius... by his power... He died a horrible death - just as my grandfather did...

HARLEY
(irritably)
I know...

ELSA
You promised you'd destroy their monstrous creation - you promised the people of Vaseria... I want to be sure nothing ever sways you - nothing whatsoever - the power of these secrets - nor the ghastly inhuman idea my grandfather conceived! It's in your hands to clear the name of Frankenstein - to undo the crimes my father and my grandfather committed!

Harley listens to her, his face gaunt and drawn. The struggle in his heart, between good and evil, between duty and the insatiable curiosity of the scientist, shows in his pale features. The girl looks at him, strong-willed, forcing him to look into her eyes, trying to help him go the right way.

HARLEY
(hoarsely)
All right. Tonight - I'll drain out the monster's artificial energies. And I hope I'll bring peace to both of them: the insane murderer, who wants to die - and the inhuman thing that wants to live forever...

As the girl still holds his gaze, and he bows his head -

DISSOLVE TO:

226 INT. - LABORATORY - MED. FULL

The room is bathed in strong lights. The monster, fastened to an operating table, lies motionless in anaesthetic sleep. The table is raised, so that the giant is upright. Two copper connections extend from the steel spike, which runs across his neck, to a transformer at his right side. The giant is clad in the white pajamas of hospital patients.

Into the room comes Harley, wheeling a similar table on which Larry lies, also unconscious. He is clad the same as the monster.

Harley pushes the wheeled operating table toward the right side of the transformer.

227 MED. CLOSE

Harley bends over Larry and fastens a spike around his neck - the same as the monster wears. Then he connects the poles of the steel to two points on the transformer. Then Harley turns a wheel which moves Larry's table upright. The transformer is now in the middle of both tables - at the left, the monster - at the right side, Larry. Harley steps back, and over to another table.

228 CLOSE - THE TABLE WITH FRANKENSTEIN'S DIARY

as Harley bends over the book. CAMERA BEHIND HIM, FOCUSSING ON THE WRITING IN THE BOOK. A machine is pictured - the same as we see between the two unconscious phantoms. The connections are drawn carefully in the picture. A figure is shown (the monster's) and Frankenstein's clear scientific handwriting can be read:

"Connecting the plus-poles to the minus will charge the energy output of the nervous system, as by connecting the minus to the minus..."

The rest is blotted out by Harley's hand, which lies on the book.

229 CLOSE - HARLEY - REVERSE ANGLE

He looks up, toward the monster and Larry. The muscles of his face tighten and a mad gleam comes into his eyes.

230 MED. CLOSE

Harley suddenly leaves the book and runs over to the monster. He tips the table into a horizontal position.

231 CLOSE - NEAR MONSTER

As Harley, his hands trembling, hurriedly unclasps the connections and interchanges them on the spike at the monster's throat...

DISSOLVE TO:

232 THE SLUICE GATE - LONG - (MINIATURE)

The light of the night increases as the moon climbs up in the sky. The gate is closed - a small trickle of water escapes through the lock of the gate.

233 MED. CLOSE - TOP OF THE SLUICE GATE

Vazec appears, climbing up on the gate. He puts a box of dynamite hastily on the gate, and fastens a fuse to it. He looks down toward the valley.

234 EXT. - RUINS - MED. CLOSE

Maleva puts the horse in between the shafts of her carriage - then looks toward the sky, murmuring anxiously, in fear of the impending disaster.

235 EXT. - MOUNTAINSIDE - (MINIATURE)

The snow-capped mountains shine brighter now, as the moon climbs higher.

236 INT. LABORATORY - MED. FULL

Harley, at the switchboard, pulls a switch. Behind him, Elsa enters quietly and stops, staring at the two motionless figures on the operating tables.

237 EXT. - MOUNTAINSIDE - THE SLUICE GATES

The gates open and the water rushes through - faster and faster.

238 LAB. - MED. FULL

BEGINNING OF THE EXPERIMENT. Harley pulls another switch and at once the HUM of the TURBINES COMES OVER, increasing in tension to a HIGH AND SHRILL NOTE.

239 MED. CLOSE

The instruments begin to emanate blinding flashes; the display of lightning on the top of the transformer joins into an electric arch.

Harley, at the switchboard, increases the output, watching the two figures, spell-bound.

He is not aware that Elsa stands behind him, watching him and his experiment anxiously.

Harley pulls a switchboard lever, slowly. At once the lights of the room dim. The terrific display of electric discharges stops. It is very quiet.

240 MED. CLOSE - THE TRANSFORMER

and the figures of the two phantoms. A strange aura forms around Larry - a kind of halo surrounding his whole body - an unearthly, shimmering light - which now moves to the left - toward the monster - and like a transparent tongue, touches the monster's head.

Larry's head slowly sinks to his chest, while the monster becomes rigid, his ungainly head lifts up, a new power fills his mighty chest - he opens his eyes wide - the muscles of him big jaw stand out like iron chains.
As Larry loses in power, the giant gains.

241 MED. CLOSE - ELSA

She stares at the transformation - she sees the monster coming back to life!

242 CLOSE - THE MONSTER

as he stares at Elsa, an ugly smile on his lips. Then he moves his arms, straining at the straps that tie him to the table.

243 MED. CLOSE - HARLEY AND ELSA

He watches the experiment, spell-bound. Elsa grabs his arm and cries out in despair:

ELSA
You're making him strong again!
You're renewing his life!

Harley does not even seem to hear her. He shakes himself free.

ELSA (cont'd)
(desperately)
Stop it! Stop the machines!
Frank!

244 CLOSE - THE MONSTER AND LARRY

The monster, gaining more and more in strength, while Larry now seems to collapse.

245 MED. CLOSE - THE MACHINERY

In a sudden move, Elsa dashes to the switchboard, and pushing Harley's hand away, throws a lever into contact.
There is a huge electrical discharge - a blowing of fuses - and the switchboard begins to burn in short sputtering bursts.
The power of the explosion rocks the room - and shocks Harley back to reality.
He wheels - instinctively protecting the girl with his body.
The light has gone out, but the laboratory is illuminated by the continuous discharges of the burning switchboard.

CONTINUED

246 CLOSE - ELSA AND HARLEY

Harley, at a loss for a moment, stares at Elsa - then turns toward the switchboard in helpless consternation.
But Elsa grabs his arm again and Harley follows her mute stare:

247 MED. CLOSE - THE TRANSFORMER AND THE TWO PHANTOMS - (TRICK)

The monster, stunned, hangs on to his straps. But a change comes over Larry. His face reverts into that of the wolf-man. A hairy growth covers his hands again. Power returns into his body, which stiffens. He opens luminous eyes and stares at the two people (o.s.) With a bend of his powerful arms, he breaks the straps which tie him to the operating table.

248 MED. CLOSE - THE GROUP

Elsa cries out in terror and Harley grabs a wrench, stepping in front of her to defend her.

The monster raises his head again. Seeing that the wolf-man is free and is approaching the doctor, the monster utters a hoarse cry of despair. Fighting against the chains binding him, he tries to break them, exerting all his strength.

249 MED. CLOSE - ANOTHER ANGLE

The wolf-man, snarling, has pried himself loose and now attacks the doctor, who hits him with the wrench. The phantom stumbles back, then rushes forward again, swinging his hairy claws against his adversary.

250 MED. CLOSE - ANOTHER ANGLE

The monster succeeds in breaking the bands that hold him. He rips away the copper wires tying him to the transformer. Crying out in a breathless voice, he moves clumsily into the battle.

CONTINUED

250 CONTINUED:

The wolf-man has got hold of Harley. But now the mighty hand of the monster wheels the wolf-man around. He drops the doctor and defends himself against the monster - and a terrific battle ensues - upsetting the instruments.

Stunned, Harley and Elsa look at the fight of the Titans...

CUT TO:

251 EXT. - SLUICE-GATES - MED. CLOSE

The case of dynamite explodes - and the gate bursts, relseasing the water of the dam.

252 EXT. - MOUNTAINSIDE - SLUICE-GATE - (MINIATURE)

The gate bursts - and the water rushes down the mountainside toward the ruins. The full moon shines brightly from the top of the mountains.

253 EXT. - VASARIA - STREET - WIDE

From the mountains comes the ECHO of the explosion which destroyed the gate of the dam.

People rush out of their houses - Franzec - Cuno - Rudi - Varja - the Mayor... They stare toward the mountain, shouting in despair.

254 EXT. - MOUNTAIN - LONG - (MINIATURE)

The cement pillars of the gate begin to topple, bearing along a part of the mountainside in their THUNDEROUS descent.

255 EXT. - VASARIA - STREET

The CHURCH BELLS begin to RING, to arouse the people to their impending danger, while a milling crowd looks up toward the mountains fearfully.

256 EXT. - RUINS

Maleva, about to get into her carriage, has heard the explosion. She turns and walks back toward the ruins - without fear.
The water can be HEARD, THUNDERING toward the ruins.

257 INT. - LABORATORY - MED. CLOSE

The wolf-man and the monster in their fight to the death - their huge bodies on the floor - each trying desperately to get the upper hand.

258 MED. CLOSE - HARLEY AND ELSA

Harley, thinking fast, grabs Frankenstein's diary and pulls the petrified girl toward the exit.

From afar, mounting in roaring power, the water is HEARD approaching.

As Harley and Elsa reach the door, the floor begins to tremble and the walls to shake. -

259 MED. CLOSE - NEAR DOOR

Harley pulls the girl through the door.
The iron-bound book drops to the ground, unnoticed by them.
The NOISE of rocks TUMBLING, walls TOTTERING and CRASHING, fills the air with ever-increasing uproar.
The water bursts in and begins to mount. -

260 EXT. - RUINS - MED. FULL

As Maleva sees Harley and Elsa running toward her, while behind them, the ruins are shaking, their foundation washed away by the ever-increasing flood.

261 EXT. - MED. CLOSE

The carriage with Maleva's horse. The animal, frightened but unable to get free of the carriage, kicks its hind legs against the driver's seat, trying to tear loose.

CONTINUED

261 CONTINUED:

Harley, half-carrying Elsa, puts the girl on the back of the wagon, then quiets the horse and takes the reins. Helping Maleva up on the seat beside him, he snaps the whip-lash in the air and drives away with the women.

262 INT. - LABORATORY - MED. FULL

The wolf-man and the monster are still fighting, as the walls topple on top of them and the water breaks into the room in great torrents.

263 EXT. - VASARIA - STREET

The crowd looking toward the spectacle in awed silence.

264 MOUNTAIN - (MINIATURE)

The whole mountainside seems to slide - ROARING and THUNDERING - tons of dirt and rocks tumble downhill.

The ruins, half-drowned under the tremendous burst of water from the broken dam, sinks into the ground, swallowed up by the angry earth.

A STORM ARISES, HOWLING, WHISTLING, in fury, mingling with the THUNDER of the crashing mountainside.

265 EXT. - STREET - VASARIA - FULL

The crowd stands and stares, as into the PICTURE gallops the horse, as fast as his old legs can carry him, pulling the wagon with Harley, Elsa and Maleva.

266 MED. CLOSE - STREET

The horse stops, trembling. Harley jumps from the driver's seat and half-supporting Elsa, helps her out of the wagon.
The STORM, created by the landslide, comes HOWLING over the roofs of the town.

CONTINUED

266 CONTINUED:

The church bells begin to ring LOUDER, shaken by the sudden burst of WIND. Suddenly the CHIMES begin to play: "Ueb Immer Treu Und Redlichkeit"...

267 EXT. - MOUNTAINSIDE - (MINIATURE)

The landscape is obfuscated by a huge veil of dust, hiding the mountains.

268 EXT. - VASARIA - STREET

The people stare into the direction of the disaster. The men reverently take off their hats.

269 CLOSE - STREET

As Harley puts his arms around Elsa, who leans against him for protection.

270 EXT. - VASARIA - MED. FULL

Malova touches her horse with her whip and drives away from the crowd, unnoticed by them as they still silently stare toward the mountain.

The CHIMES of the church bell RISE into a CHORAL.

271 EXT. - MOUNTAINSIDE - LONG - (MINIATURE) - (MUSIC SUSTAINED)

As the dust settles, the outline of a new hill can be seen. Where the ruins stood, there is now a huge tomb of earth and rocks, covering the grave of the two phantoms.

The moon sinks behind the mountain-peak, and with her, darkness settles on the PICTURE - and we

DISSOLVE TO:

272 CLOSE - THE SWIRLING WATERS OF THE RECEDING FLOOD

carrying along a page of Frankenstein's diary. The CAMERA MOVES CLOSE as the page dances along on the waves - and we read in Frankenstein's clear scientific handwriting:

"And when I succeed in
creating life, I shall
be as great as God!

Frankenstein"

The page reaches a whirlpool of black water - swirls around - a tiny white speck - then disappears - and as the water swallows it into the darkness of the flood -

FADE OUT

THE END.